

American Art News



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A MEMLING SOLD.

Perhaps the most important picture sale since the purchase by the late Mr. Peter B. Widener of the Panshanger Raphael, took place in this city within the past few days. A noted Paris picture house, having a Fifth Ave. branch in this city in the mid-fifties, is said to have sold to a New York collector, who is a connoisseur in jewels, as well as pictures, and whose small collection of Old Masters is notable for the quality and rarity of its examples, a beautiful Flemish Primitive, no less than an example of Hans Memling. His works are so scarce and difficult to obtain that a transaction involving one, is almost as rare as one involving an example of Albrecht Durer or Da Vinci. Both the fortunate selling firm and the happy collector are so modest that they request that no publication of their names be made and while, of course, it must respect this request the "ART NEWS" is pleased to inform the art public (the cognoscenti will know the identities of seller and purchaser) of this new addition to the art treasures owned in the United States.

INTERESTING PICTURE CASE.

There was a hearing before Judge Waite in the Appraisers General Court in the Public Stores Building, Washington and Christopher Sts., on Tuesday last which had much interest to the art trade.

A Fifth Ave. art dealer, from whom the Government Art Appraiser demanded duty on a portrait of a young woman, attributed to a lesser master of the early English school, imported in 1913—on the ground that it was a modern imitation or copy—protested against such payment.

For the Government appeared the Appraiser Mr. Hecht, the artist restorer, Arthur Dawson; and the restorers, Marcel Rougeron and Carel F. L. De Wild, the last an employee of another Fifth Ave. picture dealer. For the dealer whose picture was in question, there appeared G. Frank Muller, an art "expert," long resident in Paris and London; Stephen Pechetto, a restorer, and a representative of the dealer himself.

The testimony as to the age and validity of the picture which was produced in Court was most conflicting, and it is doubtful whether a verdict can be easily or soon rendered. The dealer produced evidence that the picture had been purchased in good faith from a leading London picture house which formerly had a branch in this city, and his witness, Mr. Muller offered as testimony, a large volume, "British Portrait Painters in the XIX Century," by M. H. Spielmann, art critic of the London Daily News, which he had recently found, containing what seemed to be a photograph of the picture in question. Mr. Pechetto testified that the picture in his opinion, while somewhat restored, was over one hundred years old and therefore not dutiable.

On the other hand Mr. Hecht stated that in his opinion the picture was a modern imitation, and Arthur Dawson called it a "furniture picture," while M. Rougeron asserted that the work was "half fish and half meat," and Mr. De Wild, the employee of another Fifth Ave. firm, gave a somewhat contradictory opinion.

There was much technical disputing and attempts at description as to how copies or imitations of old pictures can be distinguished from originals.

WAR POSTERS IN PARIS.

The blank street walls and kiosques of Paris are partly covered with posters celebrating the deeds of the French soldier. Jonas, Leandre, Willette, whose graceful pencil limns the wives and sweethearts and Neumont are among the artists.

Guerin and Wheeler on Art Board.

Mayor Mitchel on Wednesday appointed Jules Guerin, painter and Professor James R. Wheeler members of the Art Commission. Mr. Guerin succeeds George W. Breck and Professor Wheeler, who holds the chair of Greek Archaeology and Art at Columbia University. Mr. John A. Mitchell.

NOW DUVEEN BROS., Inc.

Duveen Brothers, art dealers, 710 Fifth Ave., filed a certificate of incorporation Tuesday in Albany as Duveen Brothers, Inc. The capital of the corporation is \$2,550,000 and the Board of Directors consists of Mr. Henry J. Duveen, brother of the founder of the house, Sir Joseph Duveen, and his nephews, Messrs. Joseph, Louis J., Benjamin J., and Ernest J. Duveen, and John B. Stanchfield and former Judge Morgan J. O'Brien.

The house of Duveen was established about 1870 in London by Joel Joseph Duveen, the family coming originally from Holland. The founder had a shop in Oxford Street, where he sold Dutch potteries and period furniture. He obtained a wide reputation and was knighted by King Edward VII for giving to the British na-

COMING BALL OF THE GODS.

Preparations for the "Ball of the Gods," to be given under the auspices of the Society of Beaux Arts Architects, at the Hotel Astor Feb. 11 next, are progressing and already there is much preparatory excitement in the modish drawing rooms and boudoirs, as well as in the studios of the city.

The ball with its accompanying pageants and accessories promises to be the most gorgeous and artistic spectacle of the kind ever given in America, and will surpass in beauty the famous Venetian fete, given under the same auspices at the Astor in Feb. 1913.

A wide range of costumes is afforded by the subject of the ball this year, which while generally mythological in character,



MRS. MARY BOWERS

J. S. Copley

Recently Purchased by the Metropolitan Museum

tion a building for the paintings Turner had bequeathed.

The New York house was established by Mr. Henry J. Duveen in John Street. For many years the firm was at Fifth Ave. and 31 St. and two years ago built the structure at 710 Fifth Ave. of stone imported from France. Duveen Brothers, Inc., also have an establishment in Paris.

A CEZANNE SOLD FOR \$18,000.

From an exhibition, of more or less "modernist" French paintings, now on at a Fifth Ave. gallery, a Boston collector has purchased, for \$18,000, Cezanne's canvas called "The Two Sisters."

A number of watercolor examples by Cezanne, from the collection, now on view at the Montross Gallery, 550 Fifth Ave., have also been sold. To that collection has been added an important still life, in oil, very fine in color and quality, showing a dessert of pears and apples, with a bottle of liqueur.

Acting on a suggestion of Prof. Dr. Masner, the city of Breslau has decided to establish a "Museum of the Present War." It has been suggested that the buildings, erected in 1913 for the Centennial Peace Exhibition, and now unoccupied, be utilized for the purpose.

offers much choice of adornment. The men are more puzzled as to costumes for the coming ball, than the women, as it was a habit of the Gods of Mythology to discard any raiment and Anthony Comstock though dead, has a successor.

For these perplexed lords of creation, as well as for others who may be in doubt as to what to wear—the Society of Beaux Arts Architects at 126 East 72 St., will give information and provide books of ancient costumes etc. for study.

QUERIES CHICAGO M'S'M ART.

According to a Chicago despatch M. Paul L. Snutzel, who is there with the French and Belgian pictures from the Pan-Pacific Exposition, has expressed decided doubt as to the genuineness of a Van Dyck and a Corot at the Art Institute. The first is the "Virgin, Infant Christ and St. Catherine," given by Mrs. A. A. Sprague last year and the Corot the smaller example in the Field Collection. He says if the Van Dyck is genuine it is the poorest he ever saw. Pres't C. L. Hutchinson answered that the Belgian Gov't wanted to borrow the Van Dyck two years ago and that there was no doubt about the genuineness of either work.

KANSAS CITY MUSEUM

Another year will bring an art museum to Kansas City if the plans of the trustees of the estate of Mrs. Mary Atkins, a former resident of the city who died five years ago, are carried out. Mrs. Atkins left an estate valued at more than a million, a part of which was to be dedicated to the building of an art museum to be named after her.

The trustees until now have been kept from formulating definite plans for the building by the fact that most of the property was in real estate, which, if sold in haste, would be gotten rid of at a sacrifice. The last block of property sold has brought the available funds up to \$312,000, according to the annual report of the trustees, filed with the probate court Jan. 11. Five pieces of real estate still remain in their hands and it is probable that the proceeds from these will further swell the fund to about \$400,000.

A plan is already being considered whereby the museum may be built on a hill, part of the city park system, opposite the new Union Station, the largest terminal outside of New York. The plans for parking this hill already include a possible site for the museum, and an impressive approach to the building. The Union Station is not far from the downtown district. The necessity of keeping the management of the museum in private hands, according to the terms of the bequest, and the character of the park laws of Kansas City may put some legal obstacles in the way of this project.

The directors of the Fine Arts Institute are already negotiating with the Atkins trustees for room for the Institute school in the museum building, and it is possible that other funds may be raised to build a wing to the central building to accommodate the art school.

The Missouri Valley Historical Society, which has a fund started for a museum, is considering the use of the money for a supplementary wing to the Atkins Museum.

A POLICE ART COLLECTOR.

It has transpired that William W. McLaughlin, retired police inspector, is an ardent art collector, through the suits of his wife, Mrs. Mary A. McLaughlin, against four fire insurance companies. The case is on trial before a jury and Judge Hough in the Federal court. The suits aggregate \$70,194.04, and are against the Royal, Aetna, National and Orient Co's.

The fire almost completely destroyed the McLaughlin residence, 60 E. 83 St., on Feb. 23 last. The more than 600 paintings and etchings were valued, with other goods, at nearly \$250,000.

"Experts" called by the plaintiff valued the etchings and paintings at far above the prices fixed by McLaughlin, who himself testified he had been collecting for upward of 35 years.

He bought works attributed to Reynolds, Turner, Greuze, Millet, Corot, Troyon, Dupre, Schreyer, Landseer, Neuhuys and De Neuville, among others, and etchings after Meissonier. Among the pictures destroyed were two attributed to Reynolds, which he purchased for \$1,000 and \$1,200; a Turner he paid \$1,250 for; a Corot, valued at \$1,500; two Troyons, \$1,500 each, and two Dupres, at \$1,000 and \$200.

Among the uninjured works are "The Game Hunter," Landseer, for which he paid \$100; two De Neuilles, \$75 and \$100; a Jules Dupre, \$50; two Troyons, at \$150; a Millet, "The Peasant Girl," \$250; and a Delacroix, \$500. The Inspector bought cheap.

ARCHITECTS' GARDEN PARTY.

The Architectural League this year is planning an innovation in the matter of architectural exhibitions. Recognizing the increasing interest in country houses and landscape architecture, the Vanderbilt Gallery, in the Fine Arts Building, will be arranged as a Formal Garden with plants and flowers, architectural details and sculpture. The officers of the League have decided to dispense with the Annual Dinner which, with its necessary tables and other paraphernalia would injure the beauty of the scene. In place of the dinner, the members of the League will organize a garden party with an entertainment, "Souper a la Champetre," and dancing on the greensward. Appropriate music and rustic diversions will carry out the sylvan quality of the festival. The League will on this occasion depart from its ordinary custom and extend the hospitality of the opening night to ladies.

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THE HUGO REISINGER SALE.

The art event of the week has been the sale of the oils, watercolors and etchings, assembled by the late Hugo Reisinger, which, as told below, have been disposed of in three evening sessions, two in the Plaza ballroom on Tuesday and Wednesday evenings, and the third and final session at the American Art Galleries on Thursday evening.

The grand total of the three sessions, allowing for a deduction of some \$320, due to the reselling on Thursday evening of three pictures bought on Tuesday evening and not taken by the customer—and which resale fell short of the original one to this amount—was \$217,925. The best figures were obtained from the oils of the modern American-French schools at the first session, or \$139,335. The modern German pictures, sold on Wednesday evening, as had been anticipated, while the auctioneers stated that they brought within 5% of their cost to Mr. Reisinger—only really reached the sum of some \$50,000 for some 65 examples—the remainder of that evening's sale total of \$68,625 or some \$18,000 having been obtained for 22 examples of the modern Dutch masters, of the five English and Scotch painters, A. John, Lavery, Gregory, Grosvenor Thomas and Sauter, one of the Italian Mancini and one, and a good one, of the Spaniard Sorolla.

The watercolors and etchings, save for 28 etchings by Zorn, a few by Pennell and one each by von Menzel and Seymour Haden—not a remarkable lot—still sold well, and some, notably the Pennells and the Zorns, brought American auction record prices, the total for 86 numbers having been \$10,285.

The modern Americans really bore off the honors of the sale and held their own well with the French pictures. When Twachtman's bring \$4,350 and \$3,330 from dealers, a Weir, \$3,000, a Murphy \$4,950, a Chase still life, \$1,550 from a Museum, a Waugh \$1,200, and a Bellows \$1,075, at auction, they take commercial as well as artistic rank with the best modern foreign works, long so popular with American collectors, and have at last and belated, "come into their own."

Story of First Session.

At the first session for 84 nos. by modern Foreign and American artists in the Catalog, all oils, save three or four examples in watercolor and pastel, the good total of \$139,335 was obtained.

This made an average of some \$1,500 a picture, and while the bidding, save for an example here and there, was not spirited, on the whole it did not lag. There were several American art auction records broken, both for native and foreign works, and the prices, as a rule, were higher than those paid by Mr. Reisinger.

The American pictures at this first session held their own well. One of the two examples of the late John H. Twachtman "Wild Cherry Tree" brought the record auction figure for his work of \$4,350, and another example brought \$3,300. J. Alden Weir's "Midday" also broke his auction record at \$3,000, while a late example of J.

Francis Murphy almost reached his record of \$4,950, and a Winslow Homer watercolor "Maine Coast" made a record for his watercolors at \$1,600. A typical panel by Dewing brought \$3,400 and a Chase still life of Fish (a record price for his still lifes) of \$1,550. Childe Hassam's "Leda and the Swan" brought \$2,000, and his "Brooklyn Bridge in Winter," \$2,225. The Carnegie Institute of Pittsburgh paid, through Director Beatty, \$1,200 for Willard Metcalf's "Dogwood Blossoms," and George Bellows' "Morning Snow" brought \$1,075.

On the other hand two good Hudson River vistas by Leon Dabo only brought \$375 and \$425 respectively, and Carl Marr's good portrait of Prince Luipold of Bavaria fetched \$475, about a quarter of the figure it would have reached if sold in Munich.

The high figure of the sale was \$10,200, paid by Mrs. Hugo Reisinger for a good "silvery" Corot. A small Cazin brought \$1,700 and a larger example \$2,300, a Renoir \$4,950, a Pissarro \$1,850, a small pastel by L'Hermitte \$1,950, a Claude Monet, one of the "Thames series," \$9,300, a record for America; a fine Boudin "Beach at Etretat" \$400, and Zorn's "The Bather" \$7,000, also an American record.

The dealers were out in force, as will be seen by their purchases and Durand-Ruel bought at good figures the best examples of the French Impressionists. There were few new collectors who bought. The large number of purchases by a Mr. Charles were credited to Mrs. Charles B. Alexander, who was present.

First Session.

The following is a list of the pictures sold Tuesday eve., with the numbers, artists' names, titles and sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices:

1—Dewing, T. W., "The Musician" (Pastel), 10½x6¼, Ralph H. Booth.....	\$ 260
2—Dewing, T. W., "Girl Playing the Lute" (Pastel), 10½x7, Mrs. Hugh Murray.....	300
3—Horton, D. S., "Whitby Sands" (Pastel), 14½x18, Robert Glendinning.....	40
4—Davies, A. B., "At the Waterfall," 17x22, A. F. Egner.....	560
5—Dearth, H. G., "Flecks of Foam," 18x21½, E. G. O'Reilly.....	375
6—Hassam, C., "Dryads," 13¼x16¼, M. L. Jellinek.....	625
7—Hitchcock, G., "Flowering Holland," 17x22, C. A. Du Bois.....	225
8—Weir, J. A., "Moonlight," 24x20, A. A. Healy.....	825
9—Robinson, T., "In the Orchard," 20x16½, 20x13½, D. Charles.....	450
10—Dewing, T. W., "Lady in Black and Rose," 20x13½, D. Charles.....	3,400
11—Hassam, C., "Sunset," 22x20, John W. Beatty.....	625
12—Homer, W., "Rocky Coast" (Watercolor), 14x21½, C. A. Du Bois.....	1,600
13—Fronberg, L., "Ballet Girl in Pink" (Pastel), 24x19½, D. Charles.....	625
14—Hassam, C., "Morning, Seville," 25¼x18, D. Charles.....	575
15—Frieske, F. C., "In the Doorway," 31¼x25½, W. Macbeth.....	400
16—Browne, G. E., "Silver Mist," 21¼x26, Miss Helen Curtis.....	225
17—Lawson, E., "Abandoned Graveyard in Spring," 25x30, Chas. Daniel.....	1,200
18—Metcalf, W. L., "Dogwood Blossoms," 29x36, John W. Beatty.....	425
19—Dougherty, P., "The Cleft," 30x25, Holland Galleries.....	125
20—Horton, W. S., "Aigue-Marine," 25x30, R. Glendinning.....	500
21—Reid, R., "Meditation," 30x25, D. Charles.....	2,000
22—Hassam, C., "Leda and the Swan," 25x30, C. A. Du Bois.....	725
23—Weir, J. A., "Willamantic Thread Factory," 24½x33½, A. A. Healy.....	3,300
24—Twachtman, J. H., "Water Fall, Yellowstone Park," 30x30, Knodler & Co.....	2,225
25—Hassam, C., "Brooklyn Bridge in Winter," 32x25, Rudert, Agent.....	3,000
26—Weir, J. A., "Midday," 34x24, C. A. Du Bois.....	4,950
27—Murphy, J. F., "Landscape," 24x36, Chas. L. Baldwin.....	4,350
28—Twachtman, J. H., "Wild Cherry Tree," 30x30, Knodler & Co.....	200
29—Tucker, A., "Corn Stacks," 24¼x28¼, D. Charles.....	375
30—Dabo, L., "Fishing on the Hudson," 27½x36, Holland Galleries.....	425
31—Dabo, L., "The Palisades, Hudson River," 30x34, A. Barton Hepburn.....	875
32—Miller, R. E., "Summer Reverie," 36x28¾, Detroit Museum.....	1,550
33—Chase, W. M., "English Cod," 29x36, John W. Beatty.....	475
34—Schofield, W. E., "A Pennsylvania Farm," 30x38, D. Charles.....	475
35—Marr, C., "Portrait of Prince Luipold of Bavaria," 37½x37½, C. A. Du Bois.....	1,200
36—Waugh, F. J., "Sea and Foam," 36x47, R. Lorenz, Agent.....	750
37—Redfield, D. W., "December," 36x50, D. Charles.....	725
38—Lawson, E., "Road at the Palisades," 40½x50½, Knodler & Co.....	1,075
39—Bellows, G., "A Morning Snow," 44½x63½, D. Charles.....	500
40—Stevens, A., "Marine" (Panel), 9½x13, Knodler & Co.....	200
41—Harpignies, H., "French Landscape" (Watercolor), 8½x12, Rudert, Agent.....	825
42—Depine, S. V. E., "Le Port D'Anderine," 9¼x13¼, Seaman, Agent.....	500
43—Fantin-Latour, H. J. T., "Aurora," 11¼x16, Lorenz, Agent.....	600
44—Degas, H. G. E., "Ballet Girls Dressing" (Pastel), 7x9½, Knodler & Co.....	700
45—Jacque, C. E., "Man Driving Cows," 4x6, D. Charles.....	375
46—Pissarro, C., "Enfants a Table," 11¼x16¼, R. Glendinning.....	450
47—Fantin-Latour, H. J. T., "The Chat: Two Women in a Wood," 10¼x14¼, C. W. Kraushaar.....	775
48—Isabey, E. L. G., "After the Storm," 15x11½, Holland Galleries.....	1,700
49—Stevens, A., "Vue De Treport," 13¼x10½, Knodler & Co.....	1,525
50—Fromentin, E., "Algerian Washerwomen," 10½x13½, Hugo A. Koehler.....	
51—Cazin, J. C., "The Harvesters," 12¼x9¼, W. T. Fillmore.....	
52—Diaz de la Pena, N. V., "Enfant au Chien," 13¼x10½, Seaman, Agent.....	

53—la Touche, G., "The Honeymoon," 15¼x13¼, Rudert, Agent.....	750
54—la Touche, G., "Petit Souper," 15¼x13¼, Rudert, Agent.....	1,100
55—Renoir, F. A., "Baigneuse," 16x12¼, M. L. Jellinek.....	4,950
56—Fantin-Latour, H. J. T., "Still Life: Flowers," 17x14, Knodler & Co.....	850
57—Corot, J. B. C., "Environs de Beauvais," 18x13, Mrs. Hugo Reisinger.....	10,200
58—Boudin, L. E., "Le Port de Saint Valery, Marée Basse," 18x14½, Mrs. Hugh Murray.....	675
59—Thaulow, F., "Scene in Venice," 21½x18¼, O. Bernet, Agent.....	1,000
60—Stevens, A., "In Deep Thought," 18½x23, Knodler & Co.....	1,200
61—Renoir, F. A., "Young Girl" (Pastel), 18½x23¼, Durand-Ruel.....	1,050
62—Pissarro, C., "Place de la Republique, Rouen: Efect de Pluie," 18½x21¼, Durand-Ruel.....	1,850
63—Degas, H. G. E., "Danseuses: Rohes Jaunes," 24½x19, Durand-Ruel.....	6,300
64—Sisley, A., "Noyer A Venex-Nadon," 19½x25½, Durand-Ruel.....	2,000
65—L'Hermitte, L. A., "Harvesting" (Pastel), 21¼x17, O. Bernet, Agent.....	1,900
66—Boudin, L. E., "Cherbourg," 16½x22, Seaman, Agent.....	1,100
67—Cazin, J. C., "Octroi D'Issy," 18¼x24, A. F. Pillsbury.....	2,300
68—Raffaelli, J. F., "Bain de Mer, Treport," 21x24, M. L. Jellinek.....	3,625
69—Courbet, G., "Landscape," 20x23½, C. A. Du Bois.....	875
70—Dupré, J., "The Storm," 21¼x25½, Holland Galleries.....	1,900
71—Zorn, A. L., "A Peasant Girl: 'Hall-Keshi,'" 27x20½, O. Bernet, Agent.....	6,100
72—Devaile, H. C., "Jeune Femme a la Toilette," 29x24, Louis Lazard.....	350
73—Monet, C., "Etretat: Sunset," 24x31¼, Durand-Ruel.....	7,400
74—Pissarro, C., "Femme a la Chevre," 32x25¼, Durand-Ruel.....	5,100
75—Thaulow, F., "Winter Scene, Norway," 25½x32, Thos. S. Phillips.....	2,100
76—Raffaelli, J. F., "A Cathedral: Northern France," 32x26, D. Charles.....	1,250
77—Monet, C., "Waterloo Bridge: Temps Gris," 26x36, Mr. Ralph.....	9,300
78—Zorn, A. L., "The Bather," 39x27, Mrs. Hugo Reisinger.....	7,000
79—Zorn, A. L., "Nude at the Shore," 11½x39, M. L. Jellinek.....	425
80—Claus, E., "A L'Ombre," 23½x36¼, Jos. W. Breck.....	425
81—Menard, R., "Dryades" (Pastel), 28x35½, W. V. Kramer.....	1,025
82—Boudin, L. E., "Beach at Etretat," 31x43, Jos. W. Breck.....	4,100
83—Stevens, A., "Jour de Régates, Menton," 32x26, Seaman, Agent.....	825
84—Liljefors, B. A., "Heath Grouse Out in the Frost," 85¼x41, Lorenz, Agent.....	800
Total.....	\$139,335

Second Session.

At the second session, Wed. eve., a total of \$68,625 was obtained for some 88 works—one, a copy of an old master, having been withdrawn, mostly oils of the German modern school with a few modern English and Scotch pictures, and one example of Sorolla.

This total, about half that of the first session, is accounted for by the fact that modern German art and painters, with a few exceptions, such as Bocklin, Lenbach, Leibl and Stuck, are not known to nor appreciated by American collectors and art lovers, while the prevalent prejudice against Germany and its productions, undoubtedly also affected the sale. This prejudice unquestionably affected the attendance, which was not nearly as large as that of Tuesday evening, had few representative dealers or collectors and no modish people and was almost entirely composed of Germans or Germans born in America.

The comparatively low figures for which most of the pictures sold, however, are said by the auctioneers to have been only about 5% below that at which Mr. Reisinger purchased them. Of the dealers in Germany, Heinemann of Munich alone bought under his own name. It must be said that several of the examples of noted German artists were not truly representative, and it seemed evident that Mr. Reisinger had purchased these for names rather than quality.

The highest figure of the sale, \$8,200, was paid, as she paid the highest figure at Tuesday's sale, for the Corot, by Mrs. Reisinger, for Arnold Bocklin's good, but not truly representative, "At the Spring." The one example of Lenbach, again not typical, "Ecstasy," was bought for \$2,700 by Mr. A. Chatain, the former "Expert" of Glaenzer & Co., now resident in Chicago. Knodler & Co. secured the fine and typical beach scene by the Spaniard, Sorolla, for \$3,300. Joseph Stransky, the music director, bought some \$12,000 of the German pictures.

The following is a list of the pictures sold Wed. evening, with the numbers, artists' names, titles and sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices:

85—van Mastenbroek, J. H., "In Holland" (Watercolor), 8½x10, Joseph Hueber.....	\$ 125
86—Valkenburg, H., "Garden Scene" (Watercolor), 13½x19½, O. C. Seyfarth.....	120
87—van Mastenbroek, J. H., "Summer Afternoon in Rotterdam" (Watercolor), 10x14, C. Du Bois.....	130
88—Jongkind, J. B., "Marine," 9½x12¼, D. Charles.....	1,100
89—Maris, W., "Ducks" (Watercolor), 12x19¼, Knodler.....	1,000
90—Mauve, A., "Bleaching" (Watercolor), 14x10, D. Charles.....	1,700
91—van de Sande-Bakhuysen, "Landscape: Leading Home the Cow" (Watercolor), 19x15¼, C. Du Bois.....	250
91a—Isabey, E. L. G., "Alone" (Watercolor), 18x13, A. J. Wacker.....	1,050
92—de Bock, T., "Landscape at Twilight" (Watercolor), 13½x19¼, Kleinberger.....	160

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93—Maris, J., "Young Artist" (Watercolor), 17½x19½, Knodler.....	2,500
94—van Essen, J., "Landscape" (Watercolor), 14x22, D. Charles.....	260
95—van Mastenbroek, J. H., "Harbor of Rotterdam" (Watercolor), 20x29, A. Rau.....	250
96—Mesdag, H. W., "Marine," 30½x19¼, C. Du Bois.....	400
97—Mesdag van Houten, Mme. S., "In Geland" (Watercolor), 24x32, Densdusing.....	80
98—John, A. E., "Girl on Welsh Mountain," 17½x14½, Knodler.....	1,050
99—Lavery, "Afternoon in the Woods, Tangiers," 25x30, Kraushaar.....	625
100—Gregory, R., "Landscape," 24x36, T. Edwards.....	125
101—Sauter, G., "Frost and Fog," 24½x32, Seaman, Agent.....	200
102—Brangwyn, F., "Venice," 37¼x39½, Lorenz, Agent.....	2,150
103—Thomas, G., "Landscape," 28x36, C. Du Bois.....	700
104—Mancini, F. G., "Prof. M. with His" (Watercolor and Pastel), 24½x18½, Detroit Museum.....	750
105—Larsen, C. F. E., "Girl Reading" (Watercolor), 20½x28½, Rosedale.....	225
106—	
107—Sorolla y Bastida, J., "Water Joy," 32x41½, Knodler.....	3,300
108—Kuehl, G., "View Through Window," 9¼x13½, D. Charles.....	130
109—von Gerhardt, K. F. E., "Head of Young Woman," 15x13, Seaman, Agent.....	190
110—Meissner, E. A., "Ram's Head," 11¼x10¼, O. C. Seyfarth.....	60
111—von Keller, A., "Nude," 15¼x7¼, O. Dressler.....	170
112—von Menzel, Adolf, "Man Reading" (Gouache), 11x8½, Josef Stransky.....	700
113—Reincke, R., "Cathedral in Seefeld" (Watercolor), 14x11¼, R. Lorenz, Agent.....	375
114—von Bartels, H., "On Way to Market" (Watercolor), 13x18, O. C. Seyfarth.....	275
115—Piltz, O., "Old Woman Drinking Coffee," 10x8, Jos Hueber.....	150
116—de Munkacsy, M., "Study of Head," 13x10, Kleinberger.....	380
117—Liebermann, M., "Polospiel," 11¼x18½, Stransky.....	1,250
118—Harburger, E., "Divine Drink," 13x16½, Gustav Herz.....	150
119—Looschen, Prof. H., "Die Blaue Uhr," 16¼x14, H. E. Stoehr.....	110
120—von Hofmann, L., "Nude in Open Air" (Pastel), 17x17, T. Edwards.....	100
121—Hollman, C., "Surprised," 17x11½, Adolf Mayer.....	70
122—Sperl, J., "Mountain Landscape" (Watercolor), 19x14, Maurice Dehnhoef.....	280
123—Jank, A., "Horse Race," 14½x19¼, H. F. Albert.....	300
124—Ostermayer, E. L., "Oriental Musician" (Pastel), 19¼x11¼, F. M. Marburg.....	70
125—Kuehl, G., "Salon Ecke," 21x13½, D. Charles.....	425
126—von Stuck, Franz, "Teasing," 18½x19½, C. Du Bois.....	950
127—Kampf, A., "Spanish Dancer," 17¼x13½, H. F. Albert.....	130
128—Bracht, F. P. E., "Landscape," 18x20¼, A. Rau.....	325
129—Klinger, Prof. M., "Landscape," 19¼x19, Paul Strauss.....	210
130—Schönleber, G., "Colmar Landscape," 18x21, M. Dehnhoef.....	600
131—Klinger, Prof. M., "Landscape," 20¼x18½, Stransky.....	725
132—Schramm-Zittau, Prof. R., "Ducks," 13¼x23½, M. L. Jellinek.....	360
133—Oppler, E., "Tennis Tourney at Ostend," 18x21½, Seaman, Agent.....	310
134—Leibl, W., "Actor," 23x17, J. Stransky.....	4,100
135—von Uhde, F. K. H., "Girl Reading," 23¼x19¼, J. Stransky.....	1,750
136—von Hofmann, L., "Dancing Girl," 25x19, H. L. Hirschland.....	400
137—Liebermann, M., "Boys in Bathing" (Watercolor), 19½x25½, O. Dressler.....	900
138—Feudel, C., "Madonna, Child and St. John: Madonna of Chair," 28½x28½, Withdrawn (withdrawn).....	
139—Schramm-Zittau, Prof. R., "Ducks," 13¼x23½, Jellinek.....	250
140—Putz, L., "Mara," 22x18, Jellinek.....	120
141—Slevogt, M., "Landscape," 25x30, D. Charles.....	550
142—von Bartels, H., "Yellow Bodice" (Watercolor), 30x24, Hirschland.....	400
143—Schramm-Zittau, Prof. R., "Parrots," 21¼x31¼, D. Dubois.....	420
144—Bocklin, A., "At Spring," 21x30¼, Mrs. Reisinger.....	8,200
145—Trübner, W., "Landscape," 30x25, Metropolitan Museum.....	1,100
146—Schuer, C., "Still Life: Fruit," 29½x22¼, Stransky.....	3,100
147—Putz, L., "Japanese Still Life," 25x30, Jellinek.....	700

148—Osswald, F., "Still Life: Pinks," 30x25, A. Deutsch	170
149—Kopp, O., "Bathing Scene," 22x32, Jellinek	100
150—Fleischer, M., "Nude: Study of Boy," 34½x21½, E. Fuchs	300
151—Arntzenius, F., "Old Houses at Hooven" (Watercolor), 17½x25, O. C. Seyfarth	180
152—Zugel, H. J., "Cattle at Pool," 22x34, D. Charles	950
153—Thoma, H., "Noon Hour," 26¼x32¼, D. Heinemann	1,000
154—Zugel, H. J., "Oxen," 21x31¼, Knoedler	1,000
155—Liebermann, M., "At Seashore: Terrace on Elbe, near Hamburg," 27x32½, Wallerstein	1,200
156—Zugel, H. J., "Country Folk Coming from Market," 22x34, Seaman, Agent	1,100
157—Kampf, A., "Man at Work," 35x25, Adolph Mayer	225
158—Liebermann, M., "Nordwijk," 28x35½, D. Charles	1,000
159—Dill, L., "Landscape: Abend im Moor" (Watercolor), 28¼x36½, C. Du Bois	540
160—Skarbina, F., "Das Rote Service," 38¼x36¼, F. H. Hirschland	350
161—Leistikow, W., "Danish Landscape," 29½x39½, Stransky	1,025
162—Schuch, C., "Landscape," 33x27, Stoehr	800
163—Münzer, A., "Girl With Puppet," 29½x37½, Deutsch	200
164—Trübner, W., "Castle Heimsbach," 31x37, Dehnhof	725
165—Crodol, P., "Mountain Village in Winter," 28x40 (Minneapolis Museum), Joseph W. Breck	475
166—Hubner, U., "Marine," 31x40, Jellinek	900
167—Mohrbuter, A., "Nude" (Pastel), 40x31, Dr. L. R. Heller	150
168—von Habermann, H., "In Studio," 39¼x33¼, Metropolitan Museum	750
169—von Lebnach, Prof. F., "Ecstasy," 45x33¼, A. Chatain	2,700
170—Zugel, H. J., "Sheep Homeward Bound," 35½x48, H. E. Stoehr	1,450
171—Zugel, H. J., "Sheep Going to Pasture," 36x48, H. E. Stoehr	1,600
172—Putz, L., "Hochsommer," 45½x49¼, Detroit Museum	600
	\$68,625

Third Session.

At the third and concluding session at the American Art Galleries, Thursday evening, while the attendance was not large, it was sufficient to comfortably fill the large lower gallery. Mr. Otto Bernet acted as auctioneer.

The following is a list of the works, then with the numbers, artists' names, titles and sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices:

173—Williams, G. A., "Fascination" (Watercolor), 5¼x1½, R. A. Heller	20.00
174—Williams, G. A., "Aura" (Watercolor), 6x2, R. A. Heller	20.00
175—"Roman Ruins" (Mosaic), 4x6½ (withdrawn)	
176—Tessari, V., "Shepherdess" (Watercolor), 11x8, O. C. Seyfarth	65.00
177—Althaus, F., "Scene in Devonshire" (Watercolor), 10½x12½, O. C. Seyfarth	65.00
178—Reinicke, P. R., "On Terrace" (Gouache), 9½x16½, T. Wallerstein	70.00
179—Althaus, F., "Market Place in Village" (Watercolor), 13¼x10, O. C. Seyfarth	55.00
180—Schönleber, G., "Autumn" (Gouache), 8x15¼, T. Wallerstein	160.00
181—von Bartels, H., "Fish Market at Concarneau" (Watercolor), 12¼x17¼, R. Erderheimer	120.00
182—Stern, A., "The Echo" (Monotype), 19¼x11¼, M. L. Jellinek	70.00
183—Reinicke, P. R., "The Artistic Temperament" (Gouache), 16¼x13½, Francis Draz	50.00
184—Kuehl, G., "Augustus Bridge in Dresden" (Gouache), 13¼x18½, H. Schultheis	180.00
185—Reinicke, P. R., "A Caller" (Watercolor), 16¼x17¼, R. Erderheimer	45.00
186—Arntzenius, H. P., "Street Scene," 19½x15, O. C. Seyfarth	110.00
187—Simoni, S., "Cavalier and Jester" (Watercolor), 14½x20½, F. Draz	130.00
188—Reinicke, P. R., "In Studio" (Watercolor), 21½x15¼, R. Erderheimer	35.00
189—Van der Windt, C., "Farm House" (Watercolor), 16½x26½, O. C. Seyfarth	110.00
190—Gorter, A. M., "November" (Watercolor), 18½x25, C. Englehart	130.00
191—Feudel, A., "Moonlight in Katwijk, Holland" (Watercolor), 18½x25½, Minneapolis Museum	90.00
192—Reinicke, P. R., "The Disagreement" (Watercolor), 23¼x19¼, O. Gerda & Co.	42.50
193—Arntzenius, H. P., "Cart and Horse" (Watercolor), 21x25½, T. Wallerstein	100.00
194—Lain, J. G., "The Storm at Sea," 24x20, Minneapolis Museum	130.00
Etchings and Color Prints.	
196—Brangwyn, F., "Gate of Naples," Carnegie Institute	80.00
197—Brangwyn, F., "Inn of Parrot, Dixmude," Carnegie Institute	65.00
198—Brangwyn, F., "Rialto, Venice," A. Hudson	125.00

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Art Treasures

199—Haden, Sir F. S., "Sunset in Ireland," A. Rouillier	425.00
200—Hokkei, U., "Falcon on Perch," D. Keppel	22.50
201—Hokusai, K., "Trees, Rocks and Head," J. H. Bayley	15.00
202—Isaacs, J., "Child of Sea," C. L. Baldwin	80.00
203—Isaacs, J., "Sailing the Boat," D. Charles	110.00
204—Liebermann, M., "Beer Garden," H. Schultheis	70.00
205—Liebermann, M., "Boys Bathing," C. Englehart	45.00
206—Liebermann, M., "Mending Nets," H. Schultheis	80.00
207—Liebermann, M., "Potato Harvest," T. Wallerstein	40.00
208—Lund, H., "Portrait of Thomas A. Edison," R. B. Kegerreis	10.00
209—Lund, H., "Portrait of Theodore Roosevelt," D. Charles	22.50
210—Menzel, A. v., "Das Letzte," F. Draz	145.00
211—Meid, H., "Unter den Linden, Berlin," Miss J. F. Cohen	17.50
212—Millet, J. F., "Woman Churning," Mrs. Osterlein	70.00
213—Millet, J. F., "Peasant With Wheelbarrow," Otto Gerda & Co.	100.00
214—Munch, E., "Head of Girl," D. Charles	65.00
215—Pennell, J., "London from My Window," R. Lorenz, Agent	110.00
216—Pennell, J., "L and Trinity Building," W. F. Pick	35.00
217—Pennell, J., "Mills, Old and New," R. Lorenz, Agent	40.00
218—Pennell, J., "New Rhine," D. Keppel	22.50
219—Pennell, J., "N. Y. from Bergen Point," N. J., R. Lorenz, Agent	65.00
220—Pennell, J., "Palisades and Palaces," R. Lorenz, Agent	50.00
221—Pennell, J., "Trinity Church from River," R. Lorenz, Agent	50.00
222—Pennell, J., "Union Square," Mrs. J. Abraham	35.00
223—Rembrandt, "Negress Lying Down," W. B. Whitney	40.00
224—Schinnerer, A., "Der Teich Bethesda," Minneapolis Museum	30.00
225—Slevogt, M., "Georgiritter Attending Mass," A. Spingarn	15.00
226—Slevogt, M., "L'Andrade as Don Juan," Wm. Kindermeister	12.50

DAY DREAMS
Monticelli

In coming J. R. Andrews Sale.

227—Struck, H., "Jewish Rabbi," R. Erderheimer	15.00
228—Struck, H., "New York from East River," W. Fitzgerald	40.00
229—Struck, H., "Schierke in Winter," O. Gerda & Co.	30.00
230—Whistler, J. A. M., "Sculptor Drouet," C. L. Baldwin	75.00
231—Whistler, J. A. M., "Forge," C. L. Baldwin	200.00
232—Zorn, A. L., "Interior Parisian Omnibus," David Keppel	600.00
233—Zorn, A. L., "Toast," David Keppel	950.00
234—Zorn, A. L., "Sunday Morning in Dalarna," David Keppel	175.00
235—Zorn, A. L., "Night Effect, Paris," A. Rouillier	160.00
236—Zorn, A. L., "Augustus Saint-Gaudens," D. Charles	130.00
237—Zorn, A. L., "Hon. Grover Cleveland," Seaman, Agent	120.00
238—Zorn, A. L., "Zorn and His Model," Seaman, Agent	385.00
239—Zorn, A. L., "Swedish Madonna," M. Harbon	290.00
240—Zorn, A. L., "At Piano (Miss Anna Burnett)," W. S. Baer	310.00
241—Zorn, A. L., "Anna, Girl of Mora," R. Scoville	90.00
242—Zorn, A. L., "Betty Nansen," A. Rouillier	70.00
243—Zorn, A. L., "Ida," D. Charles	110.00
244—Zorn, A. L., "Mending," D. Keppel	65.00
245—Zorn, A. L., "Auguste Rodin," R. Lorenz, Agent	180.00
246—Zorn, A. L., "Sandhamn," A. Rouillier	80.00
247—Zorn, A. L., "Cerces d'Eau," R. Lorenz, Agent	230.00
248—Zorn, A. L., "Edo," R. Lorenz, Agent	310.00
249—Zorn, A. L., "Precipice," D. Keppel	210.00
250—Zorn, A. L., "Two Bathers," M. L. Jellinek	140.00
251—Zorn, A. L., "Wet," R. Lorenz, Agent	190.00
252—Zorn, A. L., "Dagmar," R. Lorenz, Agent	150.00
253—Zorn, A. L., "Frightened," R. Lorenz, Agent	210.00
254—Zorn, A. L., "Girl With Hair Ribbon," W. Fitzgerald	90.00
255—Zorn, A. L., "Valkulla," F. S. Oppenheimer	120.00
256—Zorn, A. L., "Elin," R. Lorenz, Agent	120.00
257—Zorn, A. L., "Seaward Skerries," C. Englehart	180.00
258—Zorn, A. L., "The Letter," Edwin Mayer	250.00
259—Zorn, A. L., "Early," W. Fitzgerald	110.00

Total	\$ 10,285.00
Total 1st Session	139,335.00
Total 2nd Session	68,625.00
Loss on 3 pictures resold	\$218,245.00
Final Grand Total	\$217,925.00

Sale of Rare Books.

An interesting collection of rare books on American history and literature, including a special collection of publications on slavery, from the library of the late Joseph Bryan of Richmond, and many scarce items of Long Island history and genealogy from the library of John G. Adams, formerly of Mineola and Hollis, with many valuable books from other sources, will be sold on Mon. and Tues. afts. at the Anderson Galleries.

MATTHEWS PICTURES SOLD.

The sale of pictures owned by Mr. N. M. Matthews, of Baltimore, and a few others, at the Anderson Galleries, on Monday eve. last, brought a total of \$8,920. The highest price was \$1,400, paid by Mr. J. H. Thompson, for an early William Keith "Mount Shasta." "Dogs Attacking Stag," attributed to Franz Sydners, brought \$1,000 from Mr. J. Brummer. It is said to have formerly belonged to Joseph Bonaparte.

A canvas, attributed to Geo. Elmer Browne, which the artist, after examination, stated he had not painted, was withdrawn.

The following is a list of the pictures sold, with the number, artists' names, titles, sizes in inches, first height and then width, the names of the buyers, where obtainable, and the prices:

13x20, E. S. Steiner	100.00
33—Thiele, E., "Brave Man," 35x41	30.00
34—Sartain, W., "White Wall," 12x24, Schultheis	110.00
35—Richter, L., "Summer Landscape," 16¼x21	80.00
36—Buhler, F. Z., "Morning Meal," 26x21½	120.00
37—Johnson, D., "On Weenockie River," 18x26	65.00
38—Von Bremen, M., "Children in Woods," 6½x5¼, Schultheis	230.00
39—Hart, W., "Cattle at Brook," 11x9, J. E. Ruppert	180.00
40—Twachtman, J. H., "Holly House Porch, Cos Cob," 30x30, J. R. Martin	410.00
1—Dewey, C. M., "Woodland Sunset," 20x30	60.00
42—Van Marcke, E., "The Farm," 10x14, Dudensing	180.00
43—Dupre, J., "Road to River," 9½x12¼, A. L. Clark	320.00
44—Keith, W., "Mount Shasta, Cal.," 39x72, J. H. Thompson	1,400.00
45—Courtois, G., "Courtly Lais in Hell," 36x50, W. O. Westphal	100.00
46—Chaigneau, F., "Sheep and Shepherd," 8½x6½	55.00
47—Quartley, A., "Landscape," 4½x7½	15.00
48—Bonheur, R., "Wild Boar," 15x12	40.00
49—Noterman, E., "Monkeys Playing With Dice," 12½x15¼	20.00
50—Harnett, W., "Smoker's Den," 6¼x9	60.00
51—Berne-Bellecour, E. P., "En Selle," 16x21, Holland Galleries	320.00
52—Berne-Bellecour, E. P., "Le Chemin Le Plus Court," 16x21½, John Levy	200.00
3—De Haas, M. F. H., "Old Fort—Flushing, Holland," 24x40, Holland Galleries	150.00
54—Sully, T., "Portrait Geo. Washington," 30x25, Marshall Clapp	100.00
55—Cole, T., "Catskill Mountains," 39x62½	125.00
56—Dietrich, A., "Still Life—Flowers," 7x6	40.00
57—Koekkoek, B. C., "Marine," 11¼x14¼	40.00
58—Morland, G., "Sheep and Children," 20x23½, F. W. Kaldenberg	100.00
59—Michel, G., "Woodchoppers," 25¼x32	90.00
60—Armfield, G., "Landscape With Dogs Catching Hare," 18x24	30.00
61—Constable, J., "Landscape With Dogs Chasing Ducks," 12x16	75.00
62—Synders, F., "Dogs Attacking Stag," 56x76, I. Brummer	1,000.00
63—Siebold, C., "Portrait of Artist" (Panel), 15¼x12½	50.00
64—Magrath, W., "Come to Your Daddy," 15x18	100.00
65—Morland, G., "The Village Pump," 30x25	260.00
66—Michel, G., "A Storm," 33x38½	90.00
67—Zorg, H. M., "Drinking Party," 6x8¼	25.00
68—Elsheimer, A., "Conflagration—Burning of Troy," 7¼x11	25.00
69—Van Lil, T., "Eagle Attacking Bird," 10½x14	15.00
70—Lauers, T. T., "Portrait, An Actor" (Panel), 12x9½	65.00
71—Roos, P. P., "Landscape With Cattle," 13½x17	62.50
72—Wynants, J., "The Clay Bank," 11¼x15¼	40.00
73—Van De Velde, J., "Still Life—Berries and Cherries," 20x15	50.00
74—Molenaar, K., "Winter Landscape With Figures," 22x17¼	40.00
75—Weenix, J. B., "Portrait, Ludolf Backhuysen and Domestic," 23¼x19¼, E. A. Staab	160.00
76—Honthorst, G., "Reflection," 20x25	42.50
77—Kauffmann, A., "Portrait, Cardinal Porta," 26x20½	25.00
78—Ross, S., "Portrait, Old Man," 28x24	40.00
79—Koninck, P. De, "Bird's-Eye View, Holland," 48x54	100.00
80—Drooghsloot, J. C., "Village Festival," 31¼x45¼, F. W. Kaldenberg	130.00
81—Hondecoeter, M., "Birds and Fowl," 37¼x51¼, F. W. Kaldenberg	200.00
Total	\$ 8,920

(Sales continued on Page 7)

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BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art work of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

BUREAU OF APPRAISAL.

We are so frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and so often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc.—that we suggest to all collectors and executors the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad; our appraisals are made without regard to anything but quality and values, and our charges are moderate—our chief desire being to save our patrons and the public from ignorant, needless and costly appraisal expenditure.

ART SALE RECORDS.

Collectors, dealers and others interested are reminded that the first two numbers of Sales of the Year for 1915, in pamphlet form, are still on sale at the AMERICAN ART NEWS office, 15 East 40 St., at 25 cents each, postage prepaid. No. 1, the Brayton Ives Collection of Prints, and No. 2, the Blakeslee and Duveen Pictures Sales. The first of the series for 1916, No. 3, the Reisinger and Andrews-Canfield Picture Sales, will soon appear.

DEALERS AS APPRAISERS.

The interesting picture case heard before the General Appraisers Court at the Public Stores in this city this week, and told of elsewhere in our columns, brings to the fore the question discussed in the fine art trade for many years past, as to the wisdom of the custom of the Government appraisers, when in need of opinions as to art importations to sustain or oppose their own, in order to enable them to arrive at a just decision; of calling as witnesses or to give such opinions, of art dealers or their employees. These frequently may be competitors of the dealers whose importations are in question as to their dutiable character, or values as for duties.

While we do not say nor believe that there are not art dealers of sufficient breadth of view, kindliness of disposition, and good will towards their competitors or rivals and who are therefore capable of giving a fair and just opinion on the merits or values of such competitors' or rivals' importations—the age and validity of art works, especially old pictures, so often admit of doubt and differing opinions by the best posted persons—that with human nature as it is, there is danger of injustice being done. The opportunity also offered by the appearance at hearings on contested duty cases to learn a rival or competing dealer's business secrets is a tempting one, and, to our knowledge, has been taken advantage of in certain ways, several times during the past few years, by unscrupulous dealers.

The custom and practice therefore of the Government's calling in of art dealers or their employees, to pass upon other dealers' importations is, in our opinion, and we feel sure in that of the trade in general, a wrong and unjust one and should cease.

There should be, in our opinion, a Board or Jury, of competent persons, whose members should be appointed after due examination as to their qualifications, who should be in readiness to serve when called upon, and properly remunerated by the Government for their time of service—and who should not be art dealers nor employees of art dealers, when the importations of other art dealers are to be judged—to pass upon all art importations on which the regular Government appraisers are not able to decide.

CORRESPONDENCE.

Those Library Lions.

Editor AMERICAN ART NEWS:
Dear Sir: I have suspected for some time that the model for the good natured lions in front of the public library, which you well dubbed some time ago on account of their chin whiskers, "Peter Cooper" and "Horace Greeley," was a stuffed one. On careful examination I am confirmed in my opinion.

Directly behind the right fore leg of the northernmost lion is a patch showing distinctly that whoever executed the copy was more than Chinese in his love for detail and exact reproduction.

Yours very truly,

S. H. P. Pell.

New York, Jan. 17, 1916.

BRITISH GOV'T. BUYS ART.

Although the funds available for public art purchases have been considerably restricted, several interesting works have been acquired for the nation, notably the "Premier Matin" of the Belgian Sculptor, M. Eglise Rombaux, bought by public subscription for the Tate Gallery. This was one of the most striking exhibits in the Spring Academy and its acquisition is distinctly a matter for congratulation. The paucity of funds for purchasing for the nation important works of art in the years to come will probably lead to some species of legislation akin to that which at present obtains in Italy and of which the object will be to prevent private owners from allowing family heirlooms to leave the country to enter foreign collections. Unless some measure of this kind be introduced, England is likely to find herself bereft of much which it is desirable that she should retain.

ART BOOK REVIEWS.

The Barzizon Painters.—By Arthur Hoerber. 12mo. F. A. Stokes Co.

Mr. Hoerber's last book is one of the late critic's best attainments. This volume on the Barzizon men—Millet, Corot, Diaz, Dupré, Troyon, Rousseau, Daubigny and Jacque is, however, a compound of critical and biographical matter that has little new in it. He retells, politely, tales well-known to readers of the literature of modern French art, but he tells them so simply and in a way so innocently, that one can easily imagine such a book finding warm recommendation for the "general" reader of succinct biographies.

Much of the intimate personal matter relative to the artists is quoted from European writers such as Richard Muther, Albert Wolff, Sensier and Louis Hourticq. The American artists Will Low, Theodore Robinson and Dwight W. Tryon, are drawn on for recollections of Millet Corot and Daubigny—Tryon's Daubigny material being especially interesting. Not until the chapter on Theodore Rousseau does Mr. Hoerber feel called to indulge his enthusiasms.

Calling Rousseau "the greatest modern master of landscape work," he follows, with a dramatic story of his interestingly tragic career, an unusually warm commendation of Rousseau's art. Some of the best writing in the book is to be found in this chapter on Rousseau. The final chapter on Charles Jacque is also of unusual interest. Mr. Hoerber's book presents to readers in English, matter from the French which might not otherwise reach the American reader. For this reason the life stories of the Barzizon painters, which he has put together, will be welcomed.

OBITUARY.

Jeannette L. Gilder.

Miss Jeannette L. Gilder, for many years a familiar figure in N. Y. art and literary circles, died at her residence in this city Monday evening last, aged 66.

She was born in Flushing, L. I., a daughter of the late Rev. Richard H. Gilder, and was a sister of the late Richard Watson Gilder, Col. Wm. H. Gilder and Mrs. Cholmondeley Jones and Mrs. J. G. Puro and Jos. B. Gilder. When eighteen she became a reporter on the Newark, N. J., Register, later was associated with her brother, Richard W. Gilder, in editing the Century Magazine, and in 1881, with her young brother, Joseph Gilder, started the Critic, afterwards Putnam's Magazine, and which during its life of nearly twenty-five years.

Miss Gilder was also dramatic and literary critic on the Herald for a period of years, and was the N. Y. correspondent of the Boston Saturday Eve. Gazette and other out of town publications on art, literary and dramatic topics. But her forte was literary criticism and by this she became best known.

Of late years, Miss Gilder, who was a warm friend of Miss Marbury's and Miss de Wolfe's, entered more into social life. She was a member of the Colony Club and last season superintended one of the dancing halls, in which Miss Marbury was interested.

Miss Gilder was greatly esteemed and beloved by those who knew her well for her sterling qualities of mind and heart. In her earlier days, and while always opposed to the idea of Woman Suffrage, she adopted almost a masculine costume, which won for her the reputation of eccentricity.

Miss Gilder wrote several books on literary, dramatic and social subjects.

Joseph Hirsch.

Joseph Hirsch, an old and respected cotton goods merchant, died suddenly of heart disease in this city Monday last, aged 84. He was the father of the late Leon Hirsch, the art collector, whose sudden death from accident three years ago so saddened a wide circle of friends, and also of Mr. Nathan Hirsch, who is following his lamented brother's lead as an art collector. Mr. Joseph Hirsch was a philanthropist, and a generous contributor to Jewish charities, of several of which he was a director.

Mrs. Elise Flagg.

Mrs. Elise Flagg, widow of the late Montague Flagg, portrait painter, died Wednesday at the Gainsborough Studios. Mrs. Flagg, who had been ill for some time, survived her husband less than a month. There are no children.

The Albright Gallery in Buffalo is showing an interesting display of works selected from the permanent collection of the Detroit Museum.

F. Zirnauer, who went to Carthage, Mo., recently from Paris has displayed there landscapes and portraits.

ENGLAND'S SAD ART YEAR.

The universal preaching of economy and the public duty of the investment of all available cash in the war loans necessarily led to comparative quietude in English sale-room events in 1915. Yet, on the other hand, one must look back with satisfaction on the successful series of art sales held on behalf of the Red Cross Fund and of various kindred charities, events which have gone far to prove how far the Englishman's purse can stretch when some worthy object makes a demand upon it. The artists themselves, although belonging to the class which has perhaps suffered most directly through the war, have given generously of their time and work and through their efforts have enabled many an unfortunate comrade to tide over a difficult time.

In spite of adverse conditions, the past year has been by no means devoid of its sensations. The Gilbey Sale with its total result of £37,000 and the Crews Sale with its £25,600, head the list of saleroom happenings, while among the special sale items worthy of mention, come the Althorp Rembrandt, bought by Sir Herbert Cook for £35,000, Mme. Le Brun's Portrait of herself which fetched £6,930, and Sir Thomas Lawrence's portrait of "Col. Hardy's Daughters," sold for £5,460. Three Morlands fetched over £1,000 apiece and a Van der Neer, £1,102.

Attendance at picture exhibitions has necessarily diminished from the diversion of general interest into non-artistic channels, but statistics show a gradual improvement in this respect. This is due, no doubt, to the realization that nothing can afford so satisfactory a distraction from sordid realities as truly fine art, and that it is the duty of everyone to take from time to time that relaxation which shall the best strengthen for the strain of current events. So far it can hardly be said that the war has left much impress upon English art but, since one must stand at a certain distance from an object before one can properly observe it, this fact is not surprising. Many of our younger men have already joined the forces; others are about to do so; it is not therefore to be expected that art is likely to make any very great strides until the country is in a more settled state.

SLIGHTLY INVOLVED?

"Because St. Louis is a city, people are apt to forget that St. Louis also is a saint. But such he is (sic) and so the cathedral in the city that is named after him also has taken his name, and appropriately is the Roman Catholic Cathedral of St. Louis."—Gustave Kobbé in N. Y. Herald, Jan. 16, 1916.

JANUARY BURLINGTON.

The opening article, in the Burlington Magazine for January, is by Giovanni Poggi and treats of Botticelli's "Annunciation" of San Martino. The head of the angel in this is reproduced for a frontispiece, while the two sections of the painting formed by the pendentives and lunettes of the vaulted chamber, are reproduced in two full pages. The decorations showing Achilles and Polyxene, which appear on a hydria in the Hermitage at Petrograd, furnish the subject of a paper by J. D. Beasley. As illustrations are used sections of hydria and a stamnos, all of which are by the painter of the Berlin amphora. Campbell Dodgson has a first, of a series of articles, on the "Rare Woodcuts in the Ashmolean Museum, Oxford." As a New Year's greeting, the Burlington reproduces Blake's "The Spiritual Form of Nelson Guiding Leviathan" in the National Gallery of British Art, first published a year ago, with the greeting, "Rule, Britannia! Britannia Rules the Waves." Sir Martin Conway has an article on the first part of Dr. Fischel's publication of Raphael's Drawings, which, it says, "Has a melancholy interest, . . . bears the imprint—Berlin, 1913, but only reached us shortly before the beginning of the War." Ananda Coomaraswamy discusses some "Buddhist Primitives" in Sculpture and S. Squire Sprigg, M. D., has a curious and highly interesting article on "Art and Medicine." The Burlington may be had of the American agent, James B. Townsend, 15 E. 40 St.

The new Museum for Art and Art History was opened at Lübeck recently.

LONDON LETTER.

London, Jan. 12, 1916.

Apropos of Academy pictures which eventually find their way to the walls of municipal galleries, "Tom" Mostyn's canvas, "The Garden of Peace," which formed so prominent a feature of last summer's show at Burlington House, and which was exhibited at the Autumn Exhibition in the Walker Art Gallery of Liverpool, has now been purchased by a Liverpool citizen and presented by him to the Liverpool Corporation for their permanent collection. Mr. Mostyn, who combines with a singular depth of imaginative power a striking sense of color, enjoys the distinction of having had more pictures purchased by and for municipal galleries than almost any other living English artist. It is not only in British galleries that his works are to be seen but also in numerous galleries on the Continent and in the Colonies.

A few weeks ago we were informed that the famous "Smile of Rheims," the smiling head of the Angel of the Cortège of Saint Nicaise of Rheims Cathedral, knocked off during the bombardment, had been purchased by a well-known American, and the statement caused special inquiries to be made by the Ministry of Fine Arts. We now learn that the head, which is unfortunately in four separate pieces, has been found in the cellar of the Archbishop's Palace and is awaiting reconstruction when the proper time arrives. As "exact" models both of the head and of the entire figure are in the Museum of Sculpture at the Trocadéro, there will be little difficulty in carrying out the restoration of this exquisite piece of sculpture with the greatest fidelity.

Bequest to Nat'l Gallery.

The National Portrait Gallery, although for the time being closed to the public, has just been enriched through the will of the late Miss Isabel Swinburne, sister of the poet, by a watercolor portrait of her brother. It will be remembered that one of the most beautiful of the Watts portraits is that of Algernon Charles Swinburne in this collection.

Never has a more speedy, nor a more substantial success, been made than that of the Dutch cartoonist, Raemakers. Ever since his exhibition opened at the Fine Art Society, he has been besieged with offers from the various newspapers and weekly magazines, reproductions of his work have been prepared in different forms and his popularity has manifested itself in all manner of profitable ways. It would be interesting to know what this clever Dutchman's income amounted to month by month in 1915, for of late he has practically been able to name his own terms to the numerous newspaper proprietors who have been clamoring for his cartoons. Mr. Raemakers' accession to fame and fortune is one of the romances of modern times and it is the more admirable since the moral influence of his work has become quite a potent factor in the armor of the Allies.

At a recent conference held at the Office of Works, attended by representatives of the Admiralty and War Office, as well as by Directors of the great Museums and Galleries, it was agreed by the naval and military experts present that no public building could be protected by any structural device from attack by air bombs. It appears however that the care of ecclesiastical buildings which are actually in use, rests in every case with the Dean and Chapter and that no responsibility with regard to them devolves upon the civil authorities. L. G-S.

CHICAGO.

Although the French exhibition from the Panama Exposition has arrived at the Art Institute, and is installed so that it can be partially studied, it is too confusing in its entirety for any specific comment—and the catalogs are not ready for distribution. The display gives an unusual opportunity for the study of modern French art. Chicago has the initial "stand" of this French collection, which is on tour and is now headed for Eastern cities.

The Antiquarian Society of the Art Institute opened its annual exhibition of antiques Jan. 21 with a reception, always one of the important social events of the season. A large collection of Chinese curios is an interesting feature of this display, and the permanent assemblage of fabrics, robes, textiles, cathedral cloths and other traditional textiles, pottery and bronzes, ivories and other "relics," is augmented by others lent by collectors. Among the contributors are Mmes. Martin A. Ryerson, J. Ogden Armour, William Calhoun, Charles Adams, Chauncey Keep, Russel Tyson, W. R. Lynn, Samuel E. Barrett, Chauncey A. Blair, John I. Borland, C. Morse Ely, Theodore A. Shaw, Arthur Heun and George Smith.

Charles W. Dahlgren, a local artist, has on show an assemblage of his etchings and monotypes in the Art Institute.

The Palette and Chisel Club has elected its new official staff, as follows: Pres't, John E. Phillips; Vice-Pres't, Harry L. Timmons; Sec'y, Hiram H. Thompson; Treas., Fred T. Larson; and Librarian, J. Jeffrey Grant. Edward B. Butler, Chauncey Keep, Martin A. Ryerson, Frank G. Logan, V. M. Oliver and Charles H. Wacker are new associate members.

The Chicago Society of Artists has adopted the "large jury" system, and herein lies a hope that the local jury squabble, very much alive for five years, now and again, may gradually glide into a calm method of selection for competitive shows. The Chicago Society has chosen the following artists to serve for its forthcoming annual exhibition in the Art Institute: Painters, Ralph Clarkson, E. S. Cameron, Pauline Palmer, A. E. Albright, F. C. Bartlett, Ethel Coe, F. C. Peyraud, C. E. Boutwood, C. F. Browne, K. E. Buher, A. Clark, Lucie Hart-rath, F. V. Dudley, A. Juergens, W. Irvine, L. Parker, A. Nyholm, F. Werner, J. F. Stacey, L. Roecker, W. R. Reynolds; sculptors, E. Zettler, L. Crunelle, L. Taft, G. E. Ganiere and Nellie Walker.

The Art Institute officials held their annual election last week, and the directorate

PHILADELPHIA.

A group of portraits by Robert Reid is shown at the Roscubach Galleries, among them those of Mrs. Otis Skinner and Miss Katherine Wharton Morris, daughter of Harrison S. Morris.

The Art Alliance proposes to raise a fund of \$300,000 within the next two weeks to complete the sum necessary for the purchase of the site and erection of a building on Walnut St., facing Rittenhouse Square, for the home of the Allied Arts and Letters. The whole amount proposed to be used is \$600,000 and it is reported that a trust company has offered to advance half of this on a first mortgage on the building. The Chairman of Board of Directors of the Art Alliance is Mrs. W. Yorke Stevenson, President of the "Plays and Players" Club.

The annual "Rabbit" party of the Plastic Club, Jan. 15, took the form this year of a Russian Fête. As the club is composed exclusively of women the participants will be only of that sex. At the annual New Year's Levée of the officers of the Pa. Railroad Co. there was presented to the Board of Directors an excellent portrait of Pres.

BOSTON.

At the Boston Art Club, the Boston Society of Watercolor Painters, is giving a good account of itself. As it is a "stag party" affair, some of our best aquarellists (namely, those of feminine persuasion) are not represented. One recalls strong and original work by Sarah C. Sears, Susan Bradley, Martha Silsbee, Margaret Patterson, and Lucy Conant, for instance, which would have given this show just the "pep" it needs. However, Messrs. Richert, Nordell, Kronberg, Gallagher, Hardwick, Bixbee, Button, Pierce, and Copeland do their "durnedest"—and that is pretty good. The two first named bring youth, courage and "go" to their work, with the happiest of results. A. P. Button has a decorative sense, both of color and design, and shows some unique work. Ettore Caser (an invitee) is represented by original etchings. Louis Kronberg has a picture with a clever fan design as a centre.

Boston has many prophets—artistic and otherwise!—from Dr. Denman Ross, who has revolutionized the system of art teaching, to Eben Comins, who has compiled an elaborate method, which he imparts to inquiring minds at East Gloucester every summer. At the present date Mr. Comins has a show on at that bulwark of American art production, the Copley Gallery. Mr. Comins is reported to have discovered a feature at Gloucester, not yet exploited and cheapened by the summer artist horde at that resort, namely, the "Guinea Boats" of the Sicilian fishermen. These Guinea boats are full of color, inside and out, and Mr. Comins, who has "seen" them with chromatic exuberance, includes them in this exhibition. These and other varieties of craft that swarm in the harbor of East Gloucester, make a series of bright pictures which the "average man" can enjoy to the full, untroubled by the fact that the artist has esoteric "color schemes" and subtle theories about "linear movements in color."

Apropos of art prophets, Frederick Bosley has a "one-man" show at the Guild of Boston Artists. One feels that he has something to say in a new language, although its graces and elegancies have not yet appealed to him. It is a step forward for a Boston-trained painter to acknowledge that art has more than one beaten track! This man has a rather rare color feeling, which, although not always beautiful in all its relations and juxtapositions, is nevertheless interesting.

The Museum has an important new acquisition, a painting by Corot, given by Augustus Hemenway, in memory of Louis and Amy Hemenway Cabot.

Fogg Art Museum.

In addition to the exhibition illustrating the history of artistic lithography, the directors of the Museum opened on Monday last an important loan exhibition of Spanish Paintings especially designed to set before the students in Prof. Post's course on Spanish Art, fine original examples of the work of some of the greatest artists about whom he has been lecturing. The exhibition deserves and is sure to receive the attention of a larger University and outside public, for in addition to the wonderful portrait of Olivarez, from the Villahermosa Collection in Madrid, painted by Velasquez in 1624, there are shown fine examples of the work of El Greco, Zurbaran, Carreno, Coello, Gaya and others. Catalonian primitive art will be illustrated by the splendid Borrassa, kindly lent by the Museum of Fine Arts in Boston.

Prof. Post's conference will be announced later, and it is hoped that he will shortly publish a full account of the exhibition.

Oswald Sirén, the Scandinavian critic and student of early Italian art, delivered the first of a series of twelve lectures on Giotto and his followers in the large lecture room of the Museum on Monday last.

John Doe.

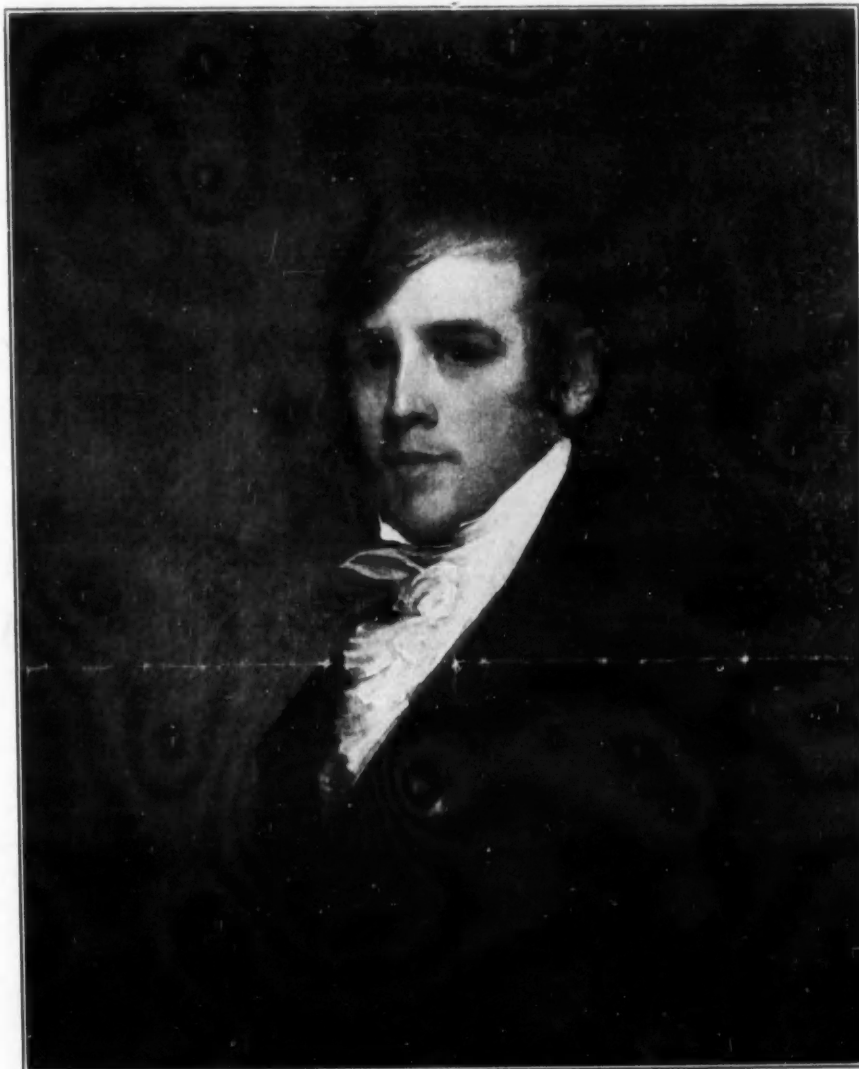
A Gilbert Stuart Sold.

The portrait of Bryant Parrott Tilden, painted by Gilbert Stuart in Boston in 1810 and reproduced on this page, has been sold by the Holland Galleries. The portrait is a characteristic one and was exhibited in Boston in the old Athenaeum, in the memorial display of Stuart works in 1828—the year following the artist's death.

Mr. Tilden was a prominent resident of Boston and was the Vice-President of the Handel and Haydn Society of that city.

At the Ernst Arnold Gallery, Dresden, Prof. Richard Müller, for 17 years instructor at the Academy of that city, has been exhibiting 150 drawings of war scenes in Belgium and Western France. As a reward for his work, he has been attached to the headquarters of the German army.

The Karl Blechen scholarship of \$375 has been divided between Erich Feyerabend and Erich Müller, painters, while the Schulz scholarship of \$750 has been awarded between the sculptors Herbert Barbe and Willy Kluck.



BRYANT PARROTT TILDEN
Gilbert Stuart

Sold by the Holland Galleries

was continued. There were few changes made in committeemen. Charles L. Hutchinson, for many years a very active President, continues in office, as also vice-presidents Frank G. Logan and Martin A. Ryerson. Newton H. Carpenter was elected secretary again and re-appointed acting Director. William F. Tuttle was re-elected assistant secretary.

Mr. and Mrs. Carl N. Werntz spent the holiday season at Tarpon Springs.

Chicago has a brand new Art-crafts Club, and it is announced that this aggregation of "commercial artists" is not a rival of the Palette and Chisel Club. The membership is broadly liberal in its recognition of art in crafts, and includes interior decorators, jewelry designers, art productions manufacturers, metal designers, lithographers, wall paper designers, engravers and printers and art dealers and salesmen. Headquarters will be at 646 South State Street. A. D. Severinus, who was in charge of interior decorative work for Stanford White for nine years, Walter Farrington, C. G. Christensen, A. H. Menke, M. F. J. Meserow, A. Pettryl and L. Huehne are among the leaders in the establishment of the club.

H. Effa Webster.

Samuel P. Rea by Julian Story. Leopold Seyffert is engaged on a portrait of Mr. Wm. H. Donner. Henry Rittenburg and Albert Rosenthal have each painted portraits of Judge Sulzberger, who has just retired from the bench. One of these will be hung in the Court of Common Pleas, where the judge recently presided, and the other goes to the Law Academy Hall, presented by members of the legal profession.

Public interest in the model of the proposed Art Museum continues, although one does not see the long file of visitors that besieged the little pavilion in City Hall court yard during the holidays.

Seven local Allied Art organizations have again combined for the presentation of the Artists' Masque to be given at the Academy of Music Feb. 22, and to be followed by a spectacular Costume Ball in Horticultural Hall. The Masque will be a continuous, romantic pageant or fantasy, the whole conceived, designed and executed by artists, with original costumes and stage settings—the music specially arranged and conducted by Stanley Muschamp, Jr. Three hundred local artists will appear in a moving color drama of superb invention and exquisite.

Eugene Castello.

FROM ART TALKS WITH RANGER — (G. P. Putnam's Sons—Publishers)
"Language is an unsatisfactory means with which to describe the subtlety of art. Art can only be explained by art itself. This is one of the unfortunate things of art criticism. Can a person describe the color blue, or with words tell the difference between a major and a minor chord in music? We get on by enough of us agreeing that certain words shall stand for certain things."

EXHIBITIONS NOW ON

Shurtleff Memorial Exhibition.

The memorial exhibition of some 55 oils by the late Roswell M. Shurtleff, which opened in the Lotos Club Gallery with a "Stag" reception last Saturday evening—too late for notice last week, and which is still on there—numbers some 55 oils, and is a surprise, even to those who best knew the veteran Academician's painting, in the proof it affords of his ability, versatility, rare knowledge of the anatomy of trees, and the atmosphere of the forest and woodland, and intense love of Nature.

The collection, assembled by the artist's widow and friends, was skillfully hung by Mr. William T. Evans, chairman of the club's art committee, with the assistance of Charles F. Naegele, and the consensus of opinion on the display is that it is one of the most important, interesting, and best of its kind ever held in this city.

It is impossible, were it necessary, to give any detailed notice of the many beautiful and striking canvases shown. For the most part they are able and truthful transcriptions, touched with imagination and poetry of cool woodland and forest glades, with filtered sunlight or soft shadows, and of valleys and mountain-sides, through which the cool winds of Autumn, and the softer ones of Spring, sweep and blow under cloudy or sunlit skies.

The influence of the artist's fellow painter and friend, A. H. Wyant, is felt and discerned, at times, especially in the valley and mountain Autumn canvases which have, as a rule, fine color quality—but in his woodland and forest pictures, Shurtleff is entirely himself, and no other American artist has surpassed him in such renderings, which have won for him, and deservedly, the title of "the American Diaz."

Some of the best canvases have been kindly loaned by their owners, notably Mrs. L. D. Alexander's "On the Alert," which with its finely drawn stag, recalls Rosa Bonheur's portrayal of the same subject, Mr. Henry S. Harper's "Giant of the Valley," "Mysterious Woods" from the Evans National Gallery collection, Mrs. Murray Gibson's "Pathway of Light," Mr. A. M. Henry's "Autumn Glow," Mr. Collin Armstrong's "September-Adirondacks," Mr. F. T. Hill's "In the Wildwood," Mr. Willis D. Wood's "Forest-Upper Ausable," Mr. F. L. Rodewald's "Down the Brook," Miss Emily S. Wood's "Sunny Morning," and Mr. James M. Gifford's "Gleams of Sunshine."

The two or three pictures which have animals in them prove that the artist could have been a successful painter of animals, had his failing health, in latter years when he essayed their portrayal, permitted.

The display, as a whole, emphasizes the loss to American art of this gifted, kindly, American painter. James B. Townsend.

By the Contemporary Group.

Ten men painters and two women sculptors form the Contemporary Group, whose first exhibition is now on, to Jan. 29, at the Folsom Galleries, 396 Fifth Ave. The show is a highly interesting one and the galleries are decorated with much elegance and taste. Besides the 20 oils and 8 sculptures, there are 38 drawings in various media, including pastel.

Harry Berlin shows remarkable gifts in a strange "Pieta," which appears to be a slave market and a landscape, "Over the Bar," with a view of a small country church yard, in a most originally composed and solid painted landscape, very effectively lighted. Everything in the first work is subordinated to the well painted figure of the adolescent girl. Sparkling with light and delicate in color is Karl Anderson's "Westoria," while almost as attractive is "Melissa-My fair Lady" who is but a child.

Strong in color, picturesque and majestic in handling, the landscapes being well distanced, are Charles Reiffel's "Off the Highway" and "Hillside." Samuel Halpert sends his familiar "Greenwich Village" scene and a "Hillside," while Ernest Lawson is brilliant in "City Suburbs" and "Spring." William Sommer has a painted, but rather outré suggestion of Blake, called "Primitive Man." Other painters represented are D. Putnam Brinley, Hayley Lever, Allen Tucker and S. D. Shaw. The sculptures are by the late Edith Woodman Burroughs and Sarah Morris Greene who shows talent in bacchantes, among other subjects.

Pennell's at Keppel & Co's.

Remarkable virtuosity is shown by Joseph Pennell in the collection of etchings, now on view to Feb. 18 at the Keppel Galleries, 4 East 39 St. There are a number of new N. Y. plates including views of the lower business and financial districts, as well as scenes on and from the outskirts, with the arteries of commerce as features. There are besides American views from San Francisco to Pittsburgh and a really delightful

series of London scenes, architectural and riverside, recalling at times Haden and Whistler, but marked besides with a very individual cachet.

Women Artists' at Arlington Galleries.

Eight women, seven painters and one a sculptor, are exhibiting works at the Arlington Galleries, 274 Madison Ave., to Jan. 29, inclusive. Among other frank and vigorously attacked "expressions" by Jane Peterson is a still life "The Mrs. Galt Corsage Bouquet," the arrangement of orchids and violets which the President presented to Mrs. Galt on their engagement. Miss Peterson's other contributions are characteristic bits of sea and shore, fishermen's cottages, docks, piers, etc. Flower gardens by Mrs. A. P. T. de Haas are genuine renderings of rich natural outdoor color schemes.



CUPID AND STILL LIFE
Cezanne
At the Montross Gallery

She also shows a marine and a still life, "The Spanish Shawl," well composed and charming in color. The shawl from which the little picture derives its caption was brought from Spain in 1804 by the painter's great-grandfather, Comm. Edward Preble, U. S. N., known as the "Hero of Tripoli." Mrs. de Haas, among several delightful miniatures shows one of Philip Van Rensselaer Schuyler, Jr.

"The Harbor," one of Edith Penman's canvases, is sensitive in color and atmosphere. Harriette Bowdoin's corners of Venice and fountains and gardens at Elberon, N. J., are joyous and spirited, and "A Harmony in Blue" by Agnes M. Richmond shows that she can draw better than some of her other canvases would lead one to believe. There is appealing sentiment in the work of Alethea H. Platt, and "The Mission by Moonlight" is among the five interesting exhibits by Clara T. MacChesney.

A Trio of Painters Show.

A brilliant little exhibition of 15 works by three painters is on in one of the upper galleries at Macbeth's, 450 Fifth Ave. to Feb. 1. The exhibitors are Emil Carlsen, Helen M. Turner and Daniel Garber. The first shows a couple of masterly still life canvases, one of simple objects and the other "The Mandarin's Necklace," a couple of quiet toned landscapes and a superb marine, a view of the "Sand Bar at Skagen." The second has the same number of works in a solidly handled plein air vein two women's figures, one with a guitar, another in "The Golden Hours," and the third a brilliant little interior study of a woman in negligee reading "The Morning News." Miss Turner has also two landscapes. Mr. Garber who envelops four of his five landscapes in fine light and air, is at his best in "Morning in the Hills" and "Morning Mist." There is also a picturesque "The Old Apple Tree." The color in all three is full and of fine quality.

Portrait Drawings by Mrs. McNamee.

A group of attractive and very well individualized portraits of children and women by Dorothy McNamee, are on view, to Jan. 29, at the Goupil Galleries, 58 W. 45 St. The works are in pastel, lightly colored light reds predominating, and there is delicacy and correctness of outline. Holbein has evidently been Mrs. McNamee's model and she is successful alike in her profiles and her three-quarter views. There is perhaps a little too much prominence given to the eyes, and there is some lack of decision in the drawing, which is, however, graceful. The artist is a daughter of Admiral Swinburne, and the wife of Commander Luke McNamee, U. S. N., lately returned from Mexico, where he commanded the U. S. Sacramento. Her mother was a sculptor and a pupil of St. Gaudens.

Group of "Ten" at MacDowell Club.

Members of the group of ten now on exhibition at the MacDowell Club, 108 West Fifty-fifth St. to Jan. 30 inclusive are showing thumbbox sketches as well as finished canvases. The work of F. K. Detwiller has charm of color and his painting is sensitive. A view of the Tuileries gardens is among his larger exhibits, also a Provincetown street in autumn and a moonlight picture. His small contributions include some entertaining notes of Brittany and of Paris. Louis Skidmore's "Cargo Coaster" and "Black Diamonds" are two of the most interesting canvases shown. Frank Moore shows a nice decorative sense in his realistic and vigorously treated landscapes "November Sun Sets," "Afternoon Glow," etc. His "Woods in Springtime," an impression of blossoming dogwood trees, is one of the most delightful and spontaneous of the thumbboxes. John E. Parker's portrayals of battles have good action and are individual.

There is a rather effective artificially lighted arrangement of a nude girl in a disordered studio, arranging her hair by J. E. Costigan. The nude holding up a bracelet, in one of his other canvases is not as fleshy and the "spotting" of the whole is less effective. Marguerite Allen, a woman of "modernistic" persuasion shows a girl in dishabille, some flowers and a still life—all are unafraid in color and clever as to arrangement—a bit coarse and crude, however.

Works by Kirchner.

At the Rose Galleries, 246 Fifth Ave., Mr. Boss of the Bruton Galleries of London and Paris has on view to Feb. 3, 54 works by Raphael Kirchner, which picture the charms, chiefly in half nakedness, of women. They are drawn with much delicacy and skill in somewhat the same style as the pen and inks familiar in the "Vie Parisienne," and similar French publications. There is also a capital portrait of the Comte de Chrissey. Mr. Kirchner has had many medals and has works in various museums, including, that at Orleans, an "Entry of Jeanne d'Arc." There is a long bridge from this to the pimpantes Parisiennes.

Blue Dome Fellowship Show.

At an exhibition of paintings by members of the Blue Dome Fellowship, now at 37 Mad. Ave. to Jan. 31, a group of watercolors by Charles B. Cook are noteworthy, for a good sense of decoration, Henrik Hillbom's "June Morning—Catskills," a landscape with figures, in which the laurel is especially true to nature, has nice pictorial quality. Helen A. T. Penniman shows a nude in sunlight, well drawn and posed, and Abbie Sullivan an atmospheric composition of a river with boats.

Miss Dewing Woodward contributes three canvases. Her "Rose Curtains" is vigorously handled and decidedly original. Two studies from the nude entitled "First Morning and Second Morning Hour," have refinement of vision and are rendered in a charmingly subtle manner. A. E. Champlin shows some decorative watercolors, good illustrations for a child's fairy book and two small landscapes by Roy Elliott Bates are true to nature and poetic quality.

Among other exhibitors are Lilian Whish, Gertrude Stanwood, Anne Schuyler, Florence S. Rolfe, Edmund Rolfe and Edith F. Raymond.

Book of the Homeless Sale.

A quite original exhibit and sale, opening today, of drawings, paintings and manuscripts, is to be held by the courtesy of Mr. Thomas E. Kirby, at the American Art Galleries, 6 East 23 St., for the benefit of the "American Hostess for the Refugees and the Children of Flanders." The sale will take place Jan. 25 at 3 p. m. The objects to be sold were contributed to the "Book of the Homeless," published by Charles Scribner's Sons and compiled by Mrs. Wharton for the above object. The authors range from Barres to Stravinsky, the draughtsmen from Bakst to Van Rysselberghe and the painters from Max Beerbohm to Sargent.

Decorative Panels by F. S. Church.

In a lower gallery at Macbeth's, 450 Fifth Ave. there are to be seen to Feb. 1, 19 decorative flower panels from the sympathetic brush of F. S. Church. With them is one of the best of his quaintly humorous animal subjects, showing as the main figure, a polar bear who is "Our Northern Correspondent."

Old Art at Chadwick's.

At the John Chadwick Gallery, 13 East 57 St., there are now on exhibition and sale rare and interesting textiles just arrived from Europe after much delay—Velvets, Brocades, Tapestries and Laces of XIV to XVII century, some old Talavera and Alcora pottery, Hispano-Moresque Placques, Arabic Marbles and Copper Vessels, glass and other works of art.

TOO MUCH FRENCH ART.

(By the Second Viewer.)

The premature taking down of the French paintings hung in the ball-room of the Kitz-Carlton, because the attendance was insufficient to justify the exhibition's continuance, is an adequate explanation of the fact that New York is having a surfeit of modern French art. Dealers and others may as well take warning that beyond a certain point, the exploitation of modern European art, decadent or otherwise, is neither good for the disinterested progress of fine arts in this country or lastingly good for the purely business side of fine art dealing.

Even the name of Cezanne, potent as it has become, through the undeniable merits that have been "discovered" in his works, as through the clever inflation of his vogue, cannot cover with glory a group of artists, whose merits at best are second or ever third rate.

Recent exhibitions have made it more than ever clear that America is today producing the healthiest art in the world, and that any neglect on the part of those engaged in the propagation of meritorious productions, denotes failure to observe and take advantage of prevailing conditions. The art writers of the daily press, to whom so many look for judicious guidance with regard to exhibitions, could do much toward putting "the powers" properly in touch with contemporaneous work, if these writers would assert, once in a while, an ability to really guide, rather than a willingness to serve. The dealers are clever men, quick to note any change in the public temper, and it is an injustice to the dealer, as well as to the public, to give misrepresentations and publicity to exhibitions which mark French art in its decline. A modest dose of Cezanne is a good thing—the same can be said of Van Gogh (will not some one get up a show of Gauguin?)—but when good space that might be devoted to fine American painting is utilized to expose yards of La Touches, Besnards, Simons and Cottets, one feels like making a declaration of war. Let us have some strong American shows, not the hackneyed stuff, but the live painting and sculpture. There is plenty of it.

James Britton.



IVRESSE
Rudolph Kirschner
At the Rose Gallery.

BALTIMORE.

Eight of the beautiful landscapes by Charles H. Collings, the Canadian artist, hold the place of honor—generally reserved for a single large work of more or less striking physical features—at the 20th annual exhibition of the Baltimore Watercolor Club, now on at the Peabody Gallery. Mr. Collings' paintings are greatly admired, especially by the artists. It has been a long time since any art works of the kind have been shown here that could compare with them in subtle poetry or exquisite color. The show has 191 numbers and while more conservative than customary, there is plenty of variety of style and subject and a sufficient element of modernity.

Hayley Lever, John J. Dull, George Luks and Fred Wagner are the artists whose works, perhaps, contribute the most brilliant factors, in point of color at least. Mr. Dull sent seven of his joyous Addingham group of six of his sketches.

ART AND BOOK AUCTIONS.

(Continued from page 3)
Bahr Oriental Art Sold.

At the opening session of the sale of a collection of Oriental art objects formed by Mr. H. W. Bahr, at the American Art Galleries on Monday afternoon last, a total of \$17,732.50 was obtained.

Mr. W. W. Seaman, as agent, gave \$720 for a Chien Lung agate carving of a duck and lotos, \$290 for a jade necklace and pendant, and \$270 for an imperial carved ivory snuff bottle. Mr. C. A. Tomes gave \$500 for an agate vase and cover, \$330 for a buffalo horn bird cage, \$300 for an enamelled snuff bottle, \$270 and \$250 for two others. Mr. Roland Moore paid \$520 for an enamelled snuff bottle and \$270 for another example. Mr. W. E. Benjamin gave \$420 for a mythical white jade animal, and Miss Louise McCarthy \$330 for a carved white jade bowl and cover and \$250 for a Chien-Lung snuff bottle. To K. U. Painter went for \$250 an enamelled snuff bottle. Mr. H. J. Henry gave \$350 for a red lacquer jewel casket, and \$290 for a writer's brush pot of jade.

At the session of Tuesday, \$26,010 was realized. The highest price of the aft. was the \$900 paid by Mrs. P. J. Ballou, for a Fu-Kien Goddess of Mercy. For another figure of the same in blanc-de-chine, she paid \$575, and for a blue and white club shaped vase, \$570. Mr. Tomes paid \$700 for an animal in sang-de-boeuf glaze and \$375 for a figure of Kuan-Yin, Goddess of Mercy. To Miss Lorenz, agent, went a moss green bowl at \$610; a cream white Yung-Cheng bottle at \$600; a Fu-Kein figure of Dai-Mu, \$520, and a seated figure of Kuan-Yin, \$300.

Mr. W. W. Seaman, agent, paid \$400 for a pair of Fu-Kien dogs of Fo, and Otto Bernet, agent, \$400 for a Fu-Kien Goddess of Mercy, and \$390 for a peacock blue flower bowl. Mr. K. Oshima gave \$350 for a square famille verte vase, and Mr. Allen Shellman \$300 for a pair of egg shell cups and saucers. A rice grain white dish fell to Mr. Roland Moore at \$290.

The concluding session Wednesday fetched \$26,532, which made the grand total of the sale \$70,275.

The highest price of the day was paid by Mr. O. A. Jones, who secured for \$5,200 a large K'ang-Hsi Imperial yellow Chinese rug. Miss Lorenz, agent, obtained for \$1,250 a pair of Chien-Lung kingfisher feather screens. Four sets of K'o-Ssu Imperial hangings went to Mr. L. L. Jones at \$1,200. He also secured for \$560 the Shun-Chia "Coromandel" carved screen, and for \$375 a mirror painted palace screen.

Mr. Henry gave \$430 for one Chien-Lung carpet and \$310 for another. The first amount was given by Mr. Seaman, agent, for a pair of teakwood wall panels, with gilt bronze figures. Mr. Towne paid \$340 for an Imperial silk K'o-Ssu robe and "Gramercy" \$390 for a set of XVIII century embroidered silk panels. Mrs. A. Lehman gave \$300 for two K'o-Ssu hangings.

Levy Print Collection Sold.

At a sale of a collection of prints from the estates of Miss Elizabeth Levy and others, held at the American Art Galleries Monday afternoon last, a total of \$4,627.54 was realized. The highest figure of the sale, \$825, was paid by Mr. James Henry for a fine impression of Shoengauer's "Virgin Appealing to St. John," who also gave \$340 for Shoengauer's "St. George" and \$50 for his "Crucifixion." A. Haig's "Mount St. Michel" sold for \$310, and \$170 was given for Van Meckenem's "The Beheading of St. John." Mr. F. Meder paid \$140 for Durer's "Knight, Death and Devil" and \$110 for his "Melancholia."

End of Burton Book Sale.

At the Session, Jan. 13, of the sale at the Anderson Galleries of Part VII, of the Burton Library, \$464 was realized. The Brooklyn Public Library gave \$22 for the first 7 vols. of the "Old Guard Magazine, 1863-1870," and the Cadmus Book Co. \$15.50 for a lot consisting of "The Military and Naval History of the Rebellion," "Mission Ridge" and "Women in Battle."

On Jan. 14 Mr. George D. Smith paid \$30 for Gerrit Smith's speeches and letters on "The Rebellion," and Mr. G. H. Blake \$27.50 for a collection of the annual reports of U. S. Treasurer Spinner, 1861-1874. The total was \$501, which brought the grand total to \$26,904.50.

Daniel Huntington Library Sold.

At the first session of a book sale at the Anderson Galleries Monday afternoon the library of the late Daniel Huntington, former president of the National Academy, was dispersed. This included a number of the artist's sketch-books, and were purchased by Mr. George D. Smith, who secured for \$275 a set of 22 with landscape studies; for \$157.50, miscellaneous sketches; for \$155, several pencil studies for portraits; for \$135, another lot; for \$130, some 200 drawings

from nature; for \$120; a set of sketch books, and for \$102.50, some landscape sketches.

Mr. E. J. Ellison secured for \$205 several books, among which were Abbey's and Boughton's "Sketching Rambles in Holland" and "Old Masters and New" by Kenyon Cox. Mr. Harold Ehrich gave \$158 for 3 volumes of engravings after Reynolds and Mr. Russell Peabody \$55 for a collection of medallion portraits by St. Memin. The total for the session was \$4,146.45.

CATHOLINA LAMBERT SALE.

The success of the sale of the Reisinger pictures this week augurs well for the coming dispersal of the unusually fine, large and varied collection of pictures formed by Mr. Catholina Lambert, and which is to be dispersed in a four evenings' sale in the Plaza ballroom, probably on Feb. 21-24 next, inclusive, following an exhibition in the American Art Galleries, to open Feb. 12 next.

While the Reisinger pictures were all modern, those of Mr. Lambert have many examples of the Old Masters, some of great value and importance, and there are also many fine modern canvases. They will therefore appeal to a larger audience, and to more picture collectors than did the

signed by Rembrandt, dated 1632, from Durand-Ruel, portraits by Mytens, Janssens, Mierevelt, van Ravensteyn, Van der Helst and two each given to Van Dyck and Jordaens.

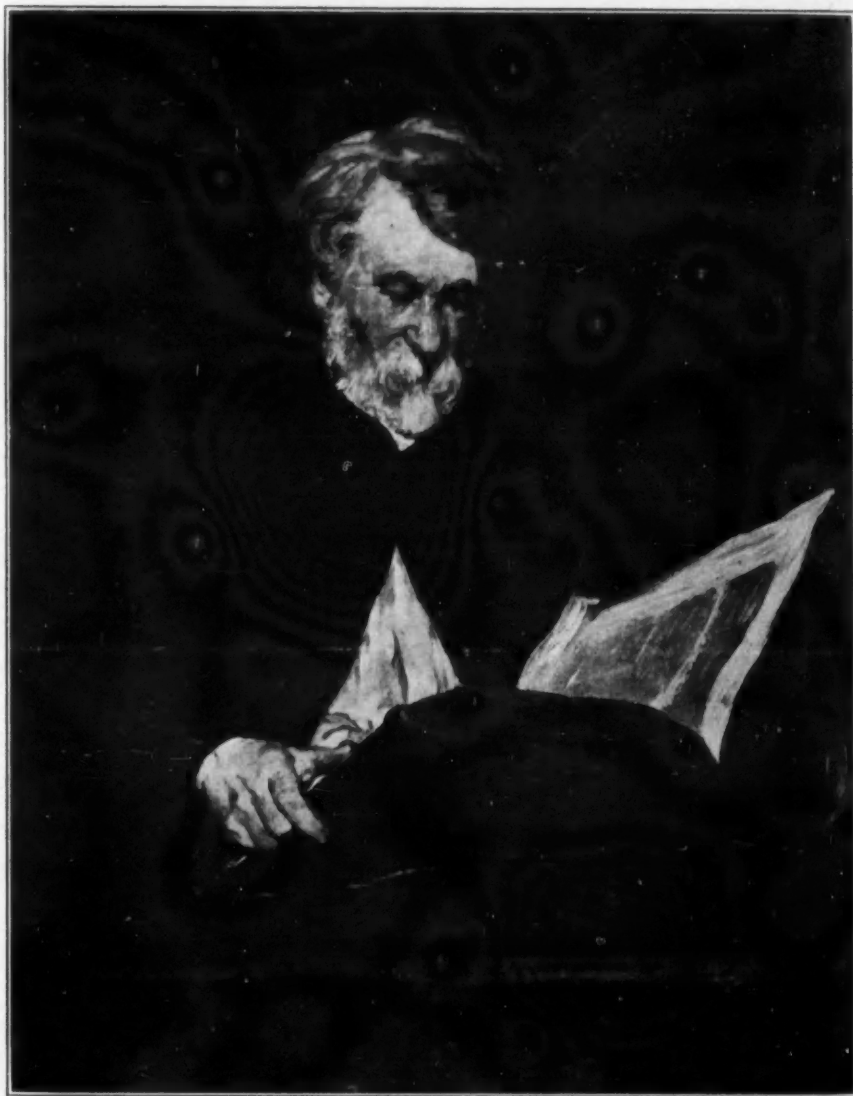
The English school is represented—Reynolds with five examples, Lawrence with eight, Gainsborough with two, Romney by two, Wilson by three, and Hoppner, Raeburn, Beechey and others by one or more each, for the most part purchased through or from the late T. J. Blakeslee.

Modern French Paintings.

Among the Barbizon masters and their contemporaries there are two good Corot landscapes and examples each of Rousseau, Troyon and Diaz, Daubigny, Jules Dupre, Delacroix, Lepine and Boudin.

Puvis de Chavannes is represented by three examples, among them his "Saint Genevieve," and Georges Michel by 17 examples.

Claude Monet has six canvases, Renoir, four; Sisley, eight, and Pissarro, seven. Of the Monticellis, two were painted for the Empress Eugenie. Courbet, Huget the other painters of the later XIX century are represented.



THE READER
Edouard Manet

Sold to St. Louis Museum by Durand-Ruel

Reisinger pictures, as the taste for the collection of Old Masters is still strong and growing in this country.

The pictures in Mr. Lambert's collection, and of which the ART NEWS will have more to say, and, in detail, before the sale, were secured by him both in Europe and America, and have a wide range of subjects, school and period, from the early Italian school of the XV century to the modern American masters. The most important of the early Italian works are Madonnas by Botticelli and del Sarto, the former from the late Sir William Agnew's collections, and the latter from that of the late Martin Colnaghi. There is also a large, most important and beautiful altar piece by Bernardino Luini (1465-1533), purchased through the Blakeslee Gallery some years ago, and reproduced in the ART NEWS at that time. The late Sir William Agnew placed this really great picture with Mr. Morgan's Raphael, now in the Metropolitan Museum, and Carlo Dolci's Madonna of the Eight Stars, then at Blenheim Palace, as the three greatest altar pieces of the world.

Old Spanish, Dutch and Flemish Works.

The Spanish pictures include examples of Murillo, Pereda, El Greco, Carreno de Miranda, Coello and Ribera.

Among the Dutch and Flemish XVII century works is a portrait of de Gelder

Verestchagin is represented by his "The Kremlin at Moscow," "Pearl Mosque at Agra" and several smaller examples.

The Modern Americans.

Among the modern American school is a series of Blakeslee's, eleven in all, among them "Landscape and Moonlight," 6 ft by 4. The majority of them were painted for Mr. Lambert by Geo. Inness, Alexander Harrison, Arthur Quartley, Bogert, Rehn, Kost, F. M. Boggs, Carleton Wiggins and other American artists are all represented.

There are fifty sculptures in the collection, including "Young Apollo," A. E. M. Wolff; "Hiawatha," Hiram Powers; "Pandora," C. B. Ives; "The Rose of Sharon," P. Romanelli; "The Youthful Tasso," Lelio Horelli; "Cupid and Psyche," Tademi; "The Jewish Maiden," C. B. Ives; "Diana of the Ephesians," and "Caesar," from the antique; "Crouching Venus," N. Barizanti; "Susanah," Lombardi; "Bianco Capello," G. Trentonove; "Reclining Venus" and "Ruth," S. N. Freeborne; "Night," "Vanity" and "Modesty," C. B. Ives.

Philadelphia Picture Sale.

At the sale of paintings from the estates of Robt. Hall Powel and Miss D. H. Weeks at the Philadelphia Art Galleries last week the highest price, \$260, was for a figure

subject by Detti. A marine by Wm. T. Richards brought \$235 and "Rural Life in France" by E. Debat-Ponson went for \$250. "The Sanctuary" by E. Leutze was sold for \$225. "Evening Landscape" by Julian Rix fetched \$210; "On the Seine" by D. R. Knight \$185; a small Clay's "Group of Boats on the Escant" \$120; "Sheep-Interior" by C. A. Jacque \$130; "Coming from the Pasture," C. P. Gruppe, \$140; "Near Chatillon, Vosges" by J. Monchablon \$150; "Evening on L. I. Sound," Edward Moran, \$125, and "Waiting for the Boats" by Jos. Israels \$155.

Sale of Bronzes and Clocks.

Theodore S. Starr, Inc., Fifth Ave., jewelers and silversmiths, having decided to discontinue their clock and bronze department, have consigned the entire stock to the Anderson Galleries for unrestricted public sale. The goods filled an entire floor in their Fifth Ave. store and are mainly new and of recent importation. Among the bronzes are fine examples of the works of the leading French sculptors, including Meissonier, Gerome, Carpeaux, Moreau and others, while among the American sculptors represented are MacMonnies, Borglum, Shrady and Mrs. Vonnoh.

The collection of clocks is large and of great variety, embracing French period clock sets, mantel chiming clocks, important hall clocks and a few interesting antiques. The sale also includes vases of Louis XVI period, miniatures by Patout, a leading Paris miniaturist, and examples of Wedgwood and Minton porcelains, the latter unique reproductions, exclusively for this house, of famous Sevres vases in the Wallace collection. These collections will be on exhibition in the Anderson Galleries from Feb. 1 to the sale in four afternoon and evening sessions, beginning Mon. aft. Feb. 7.

PROVIDENCE.

At the Rhode Island School of Design, paintings, portraits and landscapes, by Wilbur D. Hamilton are on view. In his portraits, Mr. Hamilton does not hesitate to introduce vivid primary colors in costumes and accessories. The portrait of Dr. Edward Cowles, a scholarly and dignified sitter, is the best and most straightforward canvas shown. Other important canvases are a full length portrait of Mrs. Hamilton in pale green with accessory note of lavender, portrait group of Mrs. Davenport Brown and daughter with its insistent notes of rose and cherry, and a portrait of Mrs. R. D. Harris, a seated figure in grey with accents of color in the upholstered chair.

"Evening—November" is full of quiet repose. A second small canvas, "Evening," suggests the influence of Corot.

In the inner gallery are shown striking war posters and a large canvas by Robert H. Nisbet, "The Hum of Noon." This painting is full of color and form and is a conscientious and able work.

Prof. John F. Greene of Brown University was the speaker at the Sunday afternoon docent talk at the R. I. School of Design, taking as his topic "Art in a Roman Household."

The Whitaker paintings are still on at the Art Club and several recent sales are announced, among which are "The Meadow Brook" and a small rich toned wood interior.

The Providence Art Club held its annual meeting Jan. 5. Mr. Sydney R. Burleigh was elected president, Mr. Russell W. Knight, vice-pres.; Mr. James A. Kinghorn, treasurer, and Mr. George L. Cooke, secretary.

At the recent annual meeting of the Providence Water Color Club, M. Cyrus Farnum was elected President, H. Anthony Dyer, Vice-Pres., Mrs. Maude Richmond Fenner, Treas., and W. Alden Brown, Secy. The annual exhibition of this club will come early in February, after which a rotary exhibition, similar to last season's will be inaugurated. It will be shown in April at Syracuse, N. Y.

Mrs. S. M. Pitman and Mr. Pitman are in San Diego, Cal., for a stay and Mrs. Pitman will presumably bring home some interesting watercolors. W. Alden Brown.

The Düsseldorf Art gallery of Edward Schulte recently closed its doors until the termination of the war. Regret has been expressed at this step having been found necessary.

The exhibition of works by Suabian artists by the Schaller Gallery, Stuttgart, has been prolonged. Special prominence is given to the paintings of Karl Goll.

The Baden Art Society recently held a memorial exhibition at Karlsruhe of works by Carlos Grethe, the noted marine painter, who died in 1913, and who had been a professor at Karlsruhe before becoming director of the Stuttgart Art Academy.

The Schleswig-Holstein Provincial Museum has been holding two exhibitions of Military Art.

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CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

American Art Galleries, 6 E. 23 St.—J. R. Andrews, Brayton Ives and Richard Canfield Paintings, Rugs and Objects of Art, and Marsden J. Perry and Richard A. Canfield Furniture.
Anderson Galleries, Madison Avenue at 40 St.—Rosenberg Collection of early European and Oriental Miniatures and Manuscripts. Rare English and American Autographs. Books on Slavery and American History. Etchings, Engravings, Watercolors and oil paintings by modern American and European artists.
Arden Gallery, 599 Fifth Ave.—English Gothic Panelled Oak, to Jan. 31.
Arlington Galleries, 274 Madison Ave.—Recent Paintings and Sculptures by a Group of Artists, to Jan. 29.
Berlin Photographic Co., 305 Madison Ave.—Stephen Haweis, Scenes in Fiji, Polynesia and the Bahamas.—Works by Emil Orlik to follow.
Bonaventure Galleries, 601 Fifth Ave.—Autographs of celebrities.

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Braun & Company, 13 W. 46 St.—Work of Gabriel Nicolet, from Jan. 22.
Canessa Gallery, 547 Fifth Ave.—French Renaissance, Louis XV and Louis XVI Jewelry Exhibited at the Pana-Pacific Exposition.
Century Club, 7 W. 43 St.—Works by Winslow Homer.
City Club, 55 W. 44 St.—Works by John D. Johansen, to Jan. 22.
Daniel Gallery, 2 W. 47 St.—American Art of Today, to Jan. 24.—Oils by Denys Wortman, Jan. 25-Feb. 7.
Durand-Ruel Galleries, 12 E. 57 St.—Works by Monet and Renoir.
Ehrich Galleries, 707 Fifth Ave.—Works by Lesser Known Masters, to Jan. 29. Bronzes and Jewelry by Miss Zimmerman.
Edward I. Farmer, 5 W. 56 St.—Blanc de Chine Figures.
Fine Arts Building, 215 W. 57 St.—Ann'l Exh'n Architectural League, Feb. 6-26.
Folsom Galleries, 396 Fifth Ave.—Eclectic Group Painters and Sculptors, to Jan. 13.—Pictures by I. Mortimer Block. Group headed by Messrs. Tucker, Brinley and Reiffel, to Jan. 29.
Gorham Galleries, Fifth Ave. & 36 St.—Sculptures for Presentation to Retiring Officers and Directors of Corporations.
Goupil & Co. Galleries, 58 W. 45 St.—Drawings by Dorothy McNamee, to Jan. 29.
Geo. Gray Barnard Cloisters, 189 St. and Ft. Washington Ave.—10 a. m. to 5 p. m., week days, and 2 to 5 p. m., Sundays.
Grolier Club, 29 W. 32 St.—War Posters, 1914-15, Jan. 28-Feb. 12.
Holland Galleries, 500 Fifth Ave., corner 42 St.—American and Foreign Works.
Louis Katz Galleries, 103 W. 74.—Works by Birge Harrison, to Feb. 5.
Kennedy & Co., 613 Fifth Ave.—Old English Mezzotints and Stipples, to Jan. 31.
Keppel & Co., 4 E. 39 St.—Joseph Pennell's new N. Y. and other Etchings, to Feb. 15.
Knoedler Galleries, 556 Fifth Ave.—Works by Cezanne and other Impressionists, to Jan. 29.—Old English Mezzotints.
John Levy Galleries, 14 E. 46 St.—American and Foreign Pictures.
Little Gallery, 15 E. 40 St.—Byrdcliffe Pottery and Handwrought Jewelry.
Lorillard Mansion, Bronx Park—Metropolitan Loan Exhibition.
Lotos Club—Memorial Exhib'n of Works by Roswell M. Shurtleff.
J. Lowenstein Gallery, 57 E. 59 St.—Works by American Artists.
Macbeth Galleries, 450 Fifth Ave.—Group Display by Emil Carlsen, Helen M. Turner and Daniel Garber and Decorative Panels by F. S. Church, to Feb. 1.
Macdowell Club, 108 W. 55 St.—New Group, to Feb. 3.
Martin Hofer Galleries, 668 Fifth Ave.—Primitive Pictures.
Metropolitan Museum, Central Park at 82 St. East—Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays 25c. Free other days.
Morgan and Altman collections on public view.
Milch Gallery, 939 Madison Ave.—American Pictures.
Modern Gallery, 500 Fifth Ave.—Works by Picabia and African Negro Art.
Montross Gallery, 550 Fifth Ave.—Works by Paul Cezanne, to Jan. 31.
Municipal Art Gallery, 16 St. & Irving Pl.—Post Card Competition Exhibition, to Jan. 30.
Museum of French Art, 599 Fifth Ave.—Work of French Artists in the Trenches.
National Arts Club, 119 E. 19 St.—Works of Painter Members, to Jan. 26.
N. Y. Public Library, Print Gallery (321)—Portraits of Women. On indefinitely.—Room 322—Mezzotints from the J. L. Cadwalader Collection.—"Making of an Etching."—"Making of a Wood-Engraving." On indefinitely.—Stuart Gallery (316)—"Recent Additions." On indefinitely.
Persian Art Gallery, 707 Fifth Ave.—Persian Miniature Paintings, to Feb. 10.
Photo-Secession Gallery, 291 Fifth Ave.—Works by John Marin.
Pratt Institute Gallery.—Paintings by Joseph H. Boston, to Jan. 29.
Ralston Galleries, 567 Fifth Ave.—Old and Modern Masters.
Regnard & Co., 57 W. 49 St.—Dutch and Flemish Paintings.

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Reinhardt Galleries, 565 Fifth Ave.—Portraits by Elizabeth Gowdy Baker and Landscapes by Frank Townsend Hutchens, to Jan. 29 inclusive.
Rose Gallery, 246 Fifth Ave.—Works by Raphael Kirchner, to Feb. 12.
Henry Schultheis Gallery, 142 Fulton St.—American and Foreign Pictures.
School of Applied Design, Lev. Av. and 32 St.—Works by William Keith, to Feb. 1.
Scott & Fowles Galleries, 590 Fifth Ave.—Works by Early English Painters.
University Settlement, 184 Eldridge St.—People's Art Guild Exhibition.
Mrs. Whitney's Studio, 8 W. 8 St.—Loan Exhib'n, to Jan. 25.—Mrs. Whitney's Sculptures from Feb. 2.
Max Williams, Madison Ave. at 46 St.—Colored Mezzotints by S. Arlent Edwards, F. G. Stevenson and Others.
37 Madison Ave.—Blue Dome Fellowship Exh'n, to Jan. 31.
16 E. 48 St.—Art of Rozel Gotthold, 16 E. 48 St.

CALENDAR OF AUCTION SALES.

American Art Galleries, 6 E. 23 St.—J. R. Andrews, Rugs, Bronzes and Porcelains, aft. Jan. 26.—J. R. Andrews, Brayton Ives and Richard A. Canfield Pictures, on Exhib. Jan. 22 to sale at the Plaza Hotel, Jan. 27-28.—Marsden J. Perry and Richard A. Canfield, Old Furniture, aft. Jan. 29.—Yamanaka, Ancient Buddhist Sculptures at the galleries, Feb. 7-9.
Anderson Galleries, Madison Avenue at 40 St.—Americana from the Libraries of Joseph Bryan, James G. Adams and others, on Exhibit to Sale on Aft's of Jan. 24-25.—Etchings, Engravings, Watercolors and Oils to be Sold Eve's of Jan. 25-27, by order of the U. S. District Court, under direction of Frank M. McKay, trustee in bankruptcy for Robb R. Ricketts trading as Moulton & Ricketts, now on exhibition. Books on Science consigned by Dr. Willis G. Tucker of Albany and the law libraries of E. B. Merrill of New York and Mr. S. Wilcox of Jefferson, N. Y., now on exhibit to sale Sat. morning, Jan. 29.—Collection of Coins and Medals made by a New York Gentleman, on exhibit Feb. 1 to sale Aft. Feb. 4.—Important coll'n of French and American Bronzes, Wedgwood and Minton Porcelains, and French and English Clocks consigned by Theodore B. Starr, Inc., of N. Y. on exhibit Feb. 1 to sale in four sessions beginning Monday Aft. Feb. 7.
C. F. Libbie & Co., 597 Washington St., Boston—Valuable Books, Jan. 25-26.
Silo's Fifth Ave. Auction Rooms, 5th Ave. and 46 St.—Fine Furniture from Roslyn, Property of Mr. W. Watson, and an important coll'n of French and English Furniture, Recently Imported, afts., Jan. 27-29.
Walpole Galleries, 10 E. 49 St.—Orlow Japanese Color Prints, eve's Jan. 24-25.—Benajah M. Martin Coll'n of Snuff Bottles and Bronzes, eve. Jan. 31.—Sadaichi Doi Japanese Color Prints, eve. Feb. 2.

SALE TO COME.

Bankrupt Art Firm's Stock Sold.

An important collection of etchings, engravings, watercolors and oils is now on exhibition at the Anderson Galleries, Madison Ave. at 40 St., preliminary to public sale on Wed., Thurs. and Fri. eve's, Jan. 26-28. The collection is to be sold by order of the U. S. District Court under the direction of Mr. Frank M. McKay, of Chicago, trustee in bankruptcy for Robb R. Ricketts, who traded as Moulton & Ricketts.

Etchings, colored photo-engravings, sporting prints, colored facsimiles, original colored lithographs, and colored artist-proof mezzotints will be sold on Wed. eve. and among the artists represented in this division are Greenhead, James, Payrau, Stevenson, Haig, Brangwyn, Dicksee, Howarth, Sadler and Unwin.

The watercolors are to be sold on Thurs. eve. Nearly 200 of these formed part of a collection originally made by Mr. Gustav H. Buek, of N. Y., and were chosen, not alone because of the importance of the artists represented, but to preserve a line of American watercolors from the early period of the Hudson River school to the present day. The collection has been exhibited in the Art Museums of Brooklyn, Chicago, St. Louis, Toledo, and other cities, and has everywhere attracted wide interest. Among the artists represented are Beckwith, Burroughs, Crane, Eaton, Fenn, Gibson, Hart,

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The sixty-five oils are to be sold Friday eve. and among the artists represented are George Inness, Robert Minor, Homer Martin, Elliott Daingerfield, Walter Shirlaw, Ralph A. Blakelock and William Keith.

The painting by James M. Hart, is entitled "Midsummer" and is a signed canvas 32 by 45 in—a fine example. William Steelink, the Dutch painter, is represented by a signed canvas slightly smaller in size, entitled "The Return to the Fold." Achille Fould's "Blind Man's Buff," also illustrated in the catalogue is an unusually fine piece of work. The Sir Peter Lely is a portrait of the "Duchess of Bedford," and was purchased from Arthur Tooth & Sons. The same firm sold the portrait by Thomas Hudson. Rosa Bonheur is represented by two examples each with the seal of her sale on the back. "Fawn at Rest," and "The Tiger." The Corot, a signed and dated canvas of 1868, is the "Port de Dinan."

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ANDREWS-IVES SALE.

The exhibition opens today at the American Art Galleries of the collection of oils, principally the properties of the estates of J. R. Andrews, Brayton Ives and Richard A. Canfield, to be sold on the evenings of Jan. 27 and 28 at the Plaza Hotel, and of the rugs, bronzes and porcelains belonging to the J. R. Andrews estate to be sold on the afternoon of Jan. 26, and the old furniture from the collections of Marsden J. Perry and Richard A. Canfield, to be sold on the afternoon of Jan. 29.

TORONTO.

Canadian artists have been doing their part towards the relief of those suffering from the effects of the war, as well as contributing constantly to the Red Cross funds. The raising of funds for the Belgian sufferers has been undertaken by Mrs. Agar Adamson, and in connection with her work, Mr. and Mrs. G. A. Reid and Miss Mary Winch are holding an exhibit of some 30 oils at the Royal Ontario Museum. All the pictures were sold on the first afternoon, and over \$300 realized for the relief of the Belgians. Interest in the exhibit has not abated.

The attractive studio of Mr. and Mrs. Harry Britton is open for visitors. There is a wealth of beautiful color in Mr. Britton's work in both oil and watercolor.

Mrs. Dignam has a group of her summer and autumn sketches of beautiful gardens painted in different parts of Canada and Holland, on view at the new home of the Woman's Art Association. Mrs. Dignam

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AMERICAN WATER COLOR SOCIETY—National Arts Club.

Works received at galleries.....Jan. 29, 1916
OpensFeb. 3, 1916
ClosesFeb. 27, 1916

CONNECTICUT ACADEMY, HARTFORD—Wadsworth Athenaeum.

Entries byFeb. 5, 1916
Works Rec'd from out of town, Wiley & Son, 732 Main St., by.....Feb. 5, 1916
Works from Hartford at Annex Gallery.....Feb. 7, 1916
OpensFeb. 14, 1916
ClosesFeb. 28, 1916

was the energetic founder of this large society of women artists about 30 years ago.

Miss Dorothy Stevens won the travelling scholarship awarded at the recent salon of the Royal Canadian Academy, Montreal, for her two pictures. The scholarship is \$1,000, but Miss Stevens will not go abroad until the termination of the war.

An exhibition of Ion. Thompson's Algonquin Park sketches is on in the Arts and Letters Club. This artist sleeps in a tent on his sketching expeditions and gets on familiar footing with Mother Nature.

A. S. Wrenshall.

KANSAS CITY.

An exhibition of paintings by American artists of today followed the showing of works by French Impressionists, from the Durand-Ruel Galleries, N. Y., at the Fine Arts Institute. The inevitable fish still life by Chase and a mildly interesting "Portrait of a Lady," by the same painter; two Henri's in that master's latest manner; two landscapes by Gardner Symons, and a Frieske that, surprisingly enough, lacks vividness of color, form the nucleus of the exhibit. Louise Brumback is represented by an interesting view of a Gloucester pier. George Bellows sends two purported landscapes that do little to guarantee, what is chiefly a reputation, to the Middle West.

Others represented are Dougherty, Guy Wiggins, Hawthorne, Ritschell, Jonas Lie, Lawson, Irving Wiles, Douglas Volk, William Potter, Daniel Garber, Davey and George R. Barse.

NEWARK (N. J.)

The Newark Museum Association will hold an exhibition of the Textile Industries of New Jersey, Feb. 1 to March 18 next, to include cloth making, knitting, embroidery, rug weaving and felt hat making. The display will be primarily commercial, but so carefully arranged and classified as to be also of educational and artistic value. Processes as well as products will be shown; pamphlets telling the story of weaving will be prepared, and Museum instructors will explain to classes of school children, clubwomen and other groups, the several aspects of the industry here to be illustrated. The exhibition will trace the development of weaving in New Jersey. The American Museum of Natural History will lend for this their collection of bark mats and bags and a primitive loom, showing how the Delaware Indians spun and wove before the white man came.

The Museum hopes to show by a series of these one-industry displays, year by year, the value of specialized exhibits covering a given field, and frankly commercial as well as scientific, industrial and artistic in character. It hopes, too, to demonstrate how inexpensively museums, localities or groups of manufacturers, can arrange dignified and attractive exhibitions, which will give rational and helpful publicity to the manufacturer and at the same time educate the public to a better knowledge and appreciation of the world of industry.

Swedish Art in Brooklyn.

The Swedish art exhibit, at the Pan-Pacific Exposition, at San Francisco, is to be transferred to the Brooklyn Museum, and remain on view there from Jan. 30 to Feb. 28, inclusive. There are to be additions sent from Sweden. The opening reception will be held Jan. 29. The display will later be shown at the Copley Gallery in Boston, the Pa. Academy, and the Pittsburgh, Detroit, Chicago, Minneapolis, St. Louis, Indianapolis and Toledo Museums.

The organizer of this rotary show is Mr. William Henry Fox, the director of the Brooklyn Museum, who was a member of the International Jury at San Francisco. The display will be hung in Brooklyn by the Swedish Commissioner, Mr. Anshelm Schulzberg. The catalog will be by Dr. Christian Brinton.

AROUND THE STUDIOS.

Edward McCarter has moved from his studio at 5 W. 16 St. to one at 120 E. 34 St.

George Gray Barnard recently exhibited the working model of his "Lincoln" to a number of friends.

Miss Renee Prahar has recovered from her illness and is working on a Mermaid fountain.

Henry Herring is to model the sculptures for the section of the Field Museum, Chicago, to be built out over the lake, back of the Art Institute.

Frederick W. MacMonnies has taken the studio at 158 E. 51 St., formerly occupied by Mr. Proctor. Mr. MacMonnies's reason for returning from Europe was not the war, but a desire to execute the City Hall monument on the spot and to be in close touch with the architects connected with it.

A Watteauesque mural, painted by Jerome Brush, son of George de Forest Brush, has just been placed in the new Edison building at Hartford, Conn.

Miss Malvina Hoffman has moved to the new studio building at 120 E. 34 St.

Arthur Crisp's garden party decoration, entitled "Hospitality," shown at the Allied Artist's exhibition last spring, has been placed as an over mantel in the living room of a private residence at Buffalo.

Robert Aitken is modeling a "Wounded Diana," the conception refreshingly original.

Gaetone Capone has just completed a most interesting portrait of Miss Marguerite St. Clair and is at work on a composition, a nude girl, seated on a rock watching the incoming tide.

Albert P. Lucas has returned to his studio after a six weeks' visit in Boston, where he has been painting portraits.

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During last week—the last of the Winter Academy—sales were made of a sculpture "South Winds" by Louise Allen, for \$60, and of an oil "Gin and the News" by H. Schnakenberg for \$150.

These sales, added to those already published in the ART NEWS, made a total of 16 oils, sold for \$12,485, and of 13 sculptures, sold for \$690, a grand total of \$13,475. There were 17 buyers and one oil and two sculptures went to England.

The Winter Academy this year is considered to have been very successful in both sales and attendance. The two largest sales were made to prominent N. Y. collectors.

Newport.

The Art Association of Newport will probably move into its new home in the John N. A. Griswold house about March 18. On that date the lease of the present quarters on Church street runs out and it would have to be renewed if they remained there. The association, however, will take possession of the Griswold place probably toward the first of February, as it must according to the agreement, which would lapse on February 1. Still, the association is not inclined to call for an early transfer of the deed as it is probable that the committee on ways and means will be able to report something that will result in the scaling down of the required mortgage within a few weeks.

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